

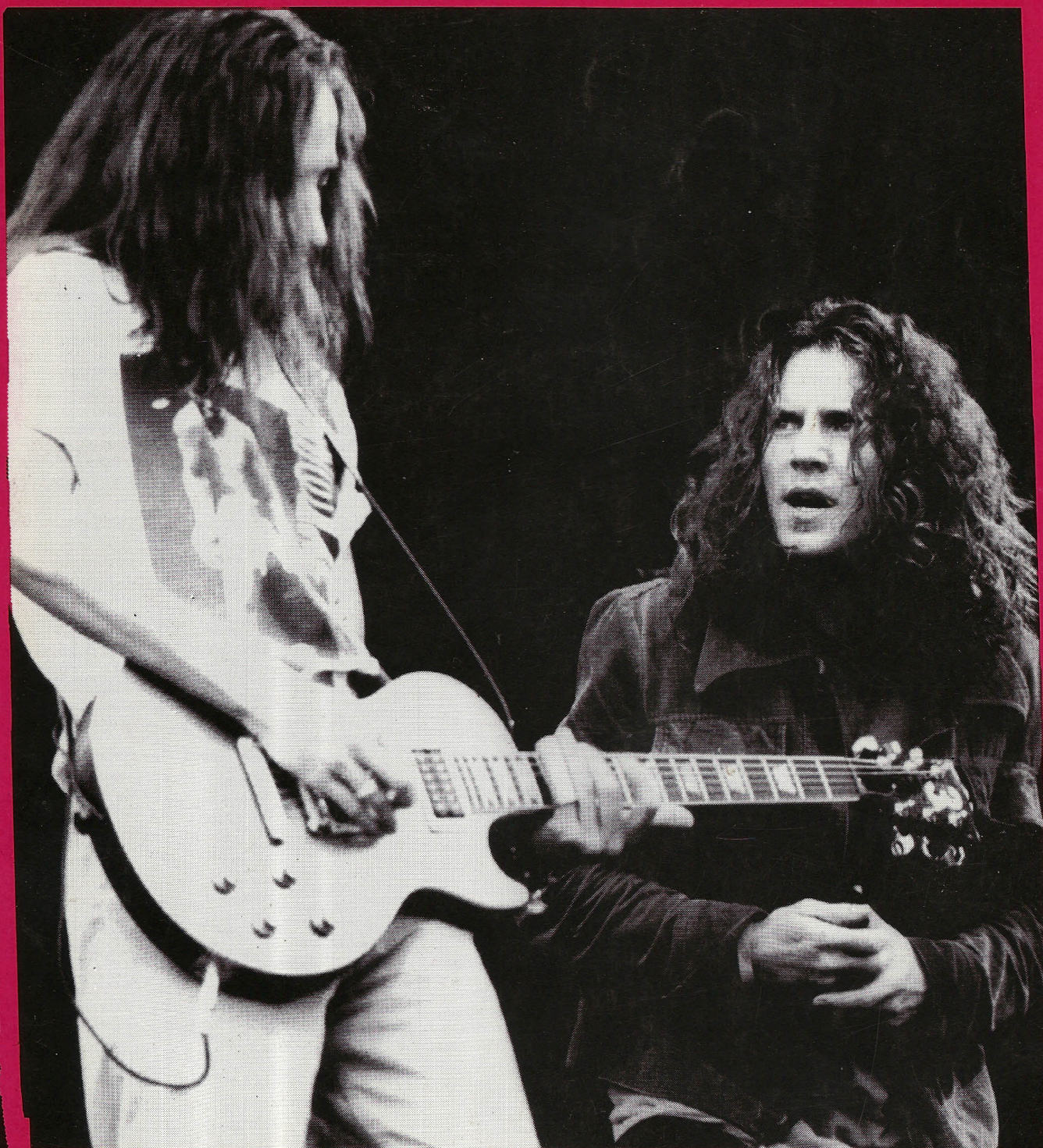
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RELEASE

an international fanzine for Pearl Jam fans





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Issue 1, fall/winter 1994/95

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Release is not connected with *Ten Club* Seattle-USA and *Sony Music*.

No copyright, just remember where you got it ...



R ELEASE ISSUE 1

From the editors

Welcome to *Release* nr. 1. A lot has happened since the premier issue was released in May 1994, so here we go.

First of all the sad news. On Wednesday 24th August Pearl Jam's management officially announced the departure of Dave Abbruzzese. You'll find more news on Dave himself in this issue. Dave said in an interview with ABC Radio: "I accept it, and I'm proud to have been a part of what Pearl Jam was." We think we speak for all of us, if we say: "Dave, we are glad **you** were a part of what Pearl Jam was. Good luck with your musical projects in the future. We'll be watching you."

The good news is the release of the new album, *Vitalogy* and the Atlanta cd-singles. *Vitalogy* has a lot of great new songs and a incredible layout (one hell of a job Jeff!).

We would like to welcome Markus Wawzyniak to the club (that makes four). He will run our American & Canadian office from Texas (Yi ha!), his address is in the colophon.

We would like to ask for more contributions by our readers. Grab a pen and write an article or review, make a copy of that setlist or ticket you got, send information on that rare bootleg, write an ad, send us those self made pics or whatever. Wouldn't it be great to see your name in the fanzine!

In this issue you will find new sections, like *Every thing you always wanted to know*, *These boots are made for taping*, *Spotlight on* and *World Jam* (a clipboard for you all). Since a lot of fans asked for more lyrics, we doubled the lyric section. There was also a huge demand on bootleg info. That's why we started an ongoing bootleg section which gives you all the details.

Regarding the lay-out of the fanzine, we are still experimenting. But we are on a mission, 'In search of making the ultimate fanzine'. We try to make each fanzine better than the former (continuous improvement, aah, please no more!). If you have any ideas or suggestions, feel free to write.

Thanks again to the wonderful Randy and Kathy from *Footsteps* and all their contributing editors without whom we couldn't have covered the American Spring tour like we did now. Thanks girls! Randy, are your animals still alive?

Thanks to Erik Eugenies, Valesca van Velzen, Jayne Chalmers, Maria Martha Moyano, Joao Carbone and everybody we forgot for promoting the fanzine.

That's about all for now. Put on *Vitalogy*, turn the volume way up, kick the cat out of your comfortable chair and enjoy the fanzine ...

Take care and stay alive!

ARIE-JAN & Ramon

Contents

Rearviewmirror (latest news) ...	3
Bridge School Benefit ...	8
Letters ...	8
These boots are made for taping ...	10
A little story for you (lyrics) ...	11
Your ramblings I & II ...	12
Art gallery ...	14
These boots are made for taping (bootleg reviews) ...	15
Everything you always wanted to know ...	22
Behind the lyrics (Jeremy) ...	23
Pearl Jam discography ...	24
Book reviews ...	25
Stream of conscious tour '94 ...	26
Your ramblings III ...	39
A little cover story for you (lyrics) ...	40
Pearl Jam related discography ...	42
Spotlight on PeTA ...	45
The story behind bootlegging ...	46
World Jam / How to subscribe ...	47

Vitalogy - Pearl Jam's new album, *Vitalogy*, will be released on vinyl only on November 21, without a bar code. After two weeks, on December 6, it will become available on cassette and CD formats as well as vinyl.

The album will probably contain the following 11 tracks:

Side 1

- ✓ Last exit
- ✓ Spin the black circle
- ✓ Not for you
- ✓ Tremor Christ
- ✓ Nothingman
- ✓ Whipping

Side 2

- ✓ Pry, to
- ✓ Corduroy
- ✓ Bugs
- ✓ Satan's bed (Already in love)
- ✓ Aye Davanita
- ✓ Immortality
- ✓ Hey Foxy-mophandle-mama,
that's me

Vitalogy is named after and housed in a package designed to resemble an old book on health and philosophy. The turn-of-the-century book was bought a while ago by Jeff Ament. Rather than the usual plastic CD jewel box, the album will come in a book containing a 36-page collection of lyrics, photos and notes, some drawn directly from the book. "they've woven in their lyrics, their notes and even X-rays with things from the old book for this incredible conglomerate," says Dan Beck, the Epic product manager who is overseeing the packaging. The album will be preceded by a new single, *Spin the black circle* on November 8.

This punky love-song to vinyl, backed by *Tremor Christ*, will be Pearl Jam's first ever US commercial single.

Dave Abbruzzese - Dave Abbruzzese is no longer the drummer for Pearl Jam. On August 24, Pearl Jam's manager, Kelly Curtis announced the departure, calling it 'a band decision' and 'mutual and amicable.' Kelly later added: 'It wasn't Eddie Vedder, it wasn't any one person. Everyone thinks Dave is a great drummer and a great person, but it wasn't happening.'

Abbruzzese however says he was uncomfortable with the euphemistic spin, his former band mates put on the split. 'When I heard everyone saying I left the band to 'study music' or whatever, it hit me wrong. It makes me feel like I was the one who had felt no responsibility to what the music meant to people. And I just felt I'd rather have the truth out.' So Dave's issued his own statement on August 26 which reads: *There are different philosophies and*

personalities that make up the band Pearl Jam. For reasons that I don't completely understand, the other members of the band decided, it was necessary for me in order to pursue a philosophy which they perceive as incompatible with mine. I wasn't involved in their decision, nor do I agree with their decision, but I accept it and I am proud to have been a part of what Pearl Jam was.

About his plans Dave says: 'I just want to gather up my friends and make music with no focus on *why*. Rather than feeling like, I have to rush out and do anything, I want to enjoy the process, have a good time and put the emphasis on the enjoyment of relationships and communication.' Meanwhile, he adds, laughing, 'I guess I'll just gather up the nest egg, climb in a mobile home and get *Lost in America*.'

Pearl Jam say they have no immediate plans to replace Dave, but will use a number of different drummers for initial

Photograph taken at Groningen (1992), from Ton



forthcoming gigs. Last October, they recruited Jack Irons, former Chili Pepper and now in Eleven, to play with them

for the Bridge School Benefits. A lot of rumours named Nirvana's Dave Grohl as the replacement for Dave, but both bands' managements laughed these rumours away. Another name frequently popping up, even on MTV-news, is Josh Freeze's. Josh is a young studio-musician who previously worked with the likes of Dweezil Zappa, Infectious Grooves and Suicidal Tendencies. Also this name hasn't been confirmed by Pearl Jam's management.

By the way, why not Stone on drums. We are not saying that Stone isn't a good guitar player. Eddie plays the guitar more and more (Corduroy, Smalltown, Whippin', RVM) and since Stone knows how to play drums, why not?

Garlic Fest Sighting, 13th & 14th August 1994 -

At the 5th annual weekend-long Garlic Festival at the Israel farm in Arlington, Washington (a rural community north of Seattle way), Eddie joined Nirvana's Krist Novoselic and his longtime Nirvana amigo Earnie Bailey on stage for one song.

Krist was trying out new material and ad-libbing some of the titles, calling one *Knights in White Satan*, with a quickly put together band called: Ain't So Far. Near the end of their 45-minute set Novoselic began calling for Vedder who had been seen hanging around the beer garden earlier that evening. Before an overjoyed crowd of about 250 people Eddie, sporting a baseball-cap, lent his talents to a cover of *I am the walrus*.

The whole weekend was in benefit of the Israel family for the problems they are having with their local county government.

Against the 70s -

Eddie Vedder has recorded a new song with Nirvana bass player Krist Novoselic and drummer Dave Grohl in Los Angeles. The track, *Against the 70s*, was recorded in August and marked the first time Novoselic and Grohl have worked together in a studio since Kurt Cobain's suicide earlier this year. Insiders say Vedder's vocal contribution was a spur of the moment and an unexpected occurrence.

Against the 70s will be featured on, Ball-Hog or Tug Boat, the forthcoming debut solo album by former Firehose bass player Mike Watt. The album also includes contributions by Evan Dando of The Lemonheads, Porno For Pyros' Perry Farrell, Sonic Youth's Thurston Moore, Henry Rollins and Beastie Boy Adam Horovitz. It will be released in the New Year.

Loose Groove -

Stone Gossard has started his own record-label, Loose Groove. Stone teamed up with producer Dennis Herring and Satchel's Regan Hagar. The first release on the label comes from funkrockers Devilhead, a Washington band which includes Kevin Wood. Kevin is the brother of the late Andrew Wood who we all know from Mother Love Bone. Other artists on the label include Weapon Of Choice, Prose & Concepts and Critters Buggin'.

Loose Groove will also release a compilation from Malfunkshun and will reissue the Brad album, featuring Stone and Satchel's Shawn Smith, in the next few months.

Ticketmonster - Recently, another hearing on the price of concert tickets continued Pearl Jam's on-going battle against Ticketmaster in the USA. Pearl Jam's filing was the result of the band's inability to get Ticketmaster to agree to reduce its service charges, frequently \$5 or more for rock concerts, to a level where fans could purchase tickets for the group's proposed summer tour for less than \$20.

A panel of the House Energy And Commerce Committee had a meeting in Washington DC on September 29 to discuss the Ticket Fee Closure Act of 1994. This is a bill which would require Ticketmaster (and other distributors) to print their surcharge prices on tickets. The hearing included a testimony from research director Bill Wood. He revealed that a survey about Ticketmaster practices found that for eighty events in ten states, two-thirds of the tickets did not spell out charges. This contradicts an assertion made by Ticketmaster that service charges were always printed on tickets. The same survey also showed that, on average, Ticketmaster added \$5.10 to the face value of a ticket. Yet, Ticketmaster's Fred Rosen told a hearing in June that the average service charge over the last five years had hovered around \$3.

Jeff Ament and Stone Gossard testified at the June hearing,

Photograph by Mike (CPL)



and the band have spearheaded the protest against Ticketmaster, supported by the likes of Aerosmith, REM and Neil young. Pearl Jam have refused to play venues where the company was likely to handle the tickets. The September hearing is seen in America as a 'public awareness' meeting, the first step towards reintroduced legislation next year. Good luck guys ...

Bob Dylan - Pearl Jam are reported to have backed Bob Dylan on a new song, *Dignity*, which is the centerpiece of a Dylan compilation album, *Greatest Hits Volume 3*. It's due for release by Columbia on November 15.

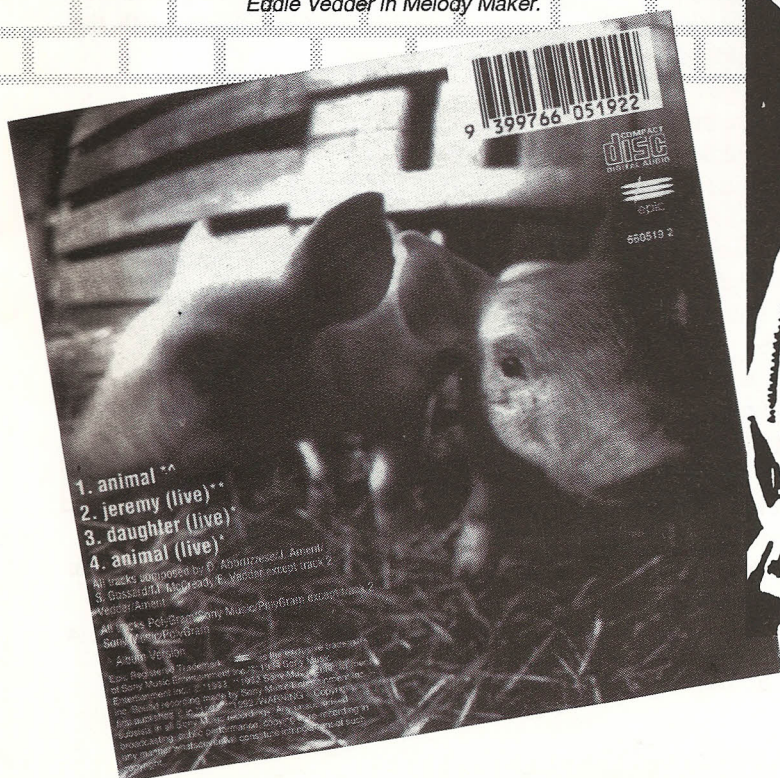
The session allegedly occurred earlier this year with Pearl Jam producer Brendan O'Brien at the controls. *Dignity* was originally recorded with Daniel Lanois for Dylan's *Oh Mercy* album, but it never made the finished version.

Live? - According to an article in LA Times, on October 23, Kelly Curtis said that there are hopes for a concert tour after New Year's.

From three different sources we heard that Pearl Jam will play the Ahoy in Rotterdam in December 1994. The British magazine *RAW* wrote in October that Pearl Jam will play at Ahoy in Rotterdam on December 16th and 17th. That is pretty close to dates that we heard. Thanks to Mirella (founder of the Dutch Pearl Jam fanclub) we heard that all concerts at the Ahoy are known till december 11th. They don't give any information about bands who will play there after the 11th.

Any generation that would pick Kurt or me as its spokesman - that must be a pretty fucked-up generation.

Eddie Vedder in *Melody Maker*.



We have to apologize to the fans from outside Holland. We really don't have any info on dates and venues outside Holland.

A pretty reliable source in Holland said Pearl Jam are very likely to be next years main act on the Pinkpop festival. Does this mean that they are going to do another festival tour in the summer tour?

Latest news (Melody Maker, UK):

Pearl Jam are going back on the road in the NewYear with tours of Australia and Japan before returning to America. They are not expected to play in Europe before the late summer, at the earliest.



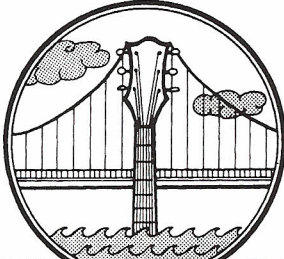
8th annual Bridge School Benefit
Shoreline Amphitheatre, Mountain View (CA)
October 1st & 2nd 1994

8TH
ANNUAL

A Very Special Acoustic Evening
TO BENEFIT

THE BRIDGE SCHOOL

a program for communicative and educational
development of severely physically challenged
non-speaking children



Neil Young
& Crazy Horse

Pearl Jam

Tom Petty & The Heartbreakers

Indigo Girls

Mazzy Starr

Al Jourgenson and Paul Barker of
Ministry
and friends

Pete Droge

SAT. & SUN., OCTOBER 1ST & 2ND, 1994

Shoreline
AMPHITHEATRE AT MOUNTAIN VIEW

Each year, around the same time, Neil Young's wife Pegi organizes a Bridge School Benefit. Proceeds from this benefit go to the Bridge School, co-founded by Pegi Young for severely disabled children. Neil and his wife have two boys with Cerebral Palsy. The mission of the Bridge School is to enable children with severe speech and physical impairments to cross the threshold to achieving their full educational and social potential.

The concept of the benefit is to let bands perform acoustically for half an hour. This annual event features top names year in and year out. Acts from the past included Bruce Springsteen, Tom Petty, Crosby Stills & Nash, Elton John and Neil Young. For Pearl Jam this was the second time they played the benefit. In November 1992 the band performed an acoustic set at the same location. Just like this year they played a short set full of rarities and surprises.

This year's acts on the bill, besides Pearl Jam, were: Pete Droge, Ministry, Mazzy Starr, Indigo Girls, Tom Petty & The Heartbreakers and Neil Young & Crazy Horse.

Jack Irons was Pearl Jam's drummer for both shows. Jack is a long time friend of Eddie, he's the guy who gave him the instrumental Stone-Gossard-Demos. Jack was a member of the Red Hot Chili Peppers until '88 and now has his own band called, Eleven. This band previously served as the opening act for Pearl Jam. No word yet on if he's the permanent drummer, probably not though.

Saturday, 1st October, 1994

Mike came out for one song during Pete Droge's set. Pete's a friend of Mike's from Seattle. Backstage, Eddie was far from the morose, wine-sodden depressive we'd been led to believe he's become. Rarely did a huge grin leave his face as he bounced around, super-8 camera in hand, documenting what was obviously a special event for him. He took plenty of time to speak with the Bridge School children, and cheerily signed autographs.

The audience were on their feet screaming at the first sign of Eddie and Co. The opener of Pearl Jam's set was a cover song, originally done by Richard Thompson, *Walking the cow*. Pearl Jam were seated in a semi-circle with from the left, Mike, Jeff (playing a Clevinger upright electric bass), Jack Irons, Eddie and Stone. Jack pounded a conga atop an overturned laundry basket. He's a very animated drummer, overly gesticulate. Eddie

enunciated all the lyrics including *Yellow Ledbetter*, his wholly naked, extremely strong vocals accentuated the sombre tone these two nights. 18,000 people sang along with Pearl Jam, it seemed that everybody knew the lyrics to *Black* and even *Yellow ledbetter*. *Daughter* had the chorus of *American pie* thrown in at the end. Benmont Tench, of The Heartbreakers, played piano on *Footsteps*. Eddie and Mike played *Let me sleep* live for the first time. The song was especially for all the people in the back. They were the only act to play an encore this night.

The entire band, except for Jack, came out to join Neil Young on stage for a loud and rough version of his last song, a hilarious slap at cheap goods, *Piece of crap*.

Walking the cow

Smalltown

Corduroy

Daughter/

(American pie)

Black

Footsteps

Yellow ledbetter

Let me sleep

(Christmas time)

8th Annual Bridge School Benefit

Sunday, 2nd October, 1994

Mike hopped on stage with Pete Droge again for one song. Eddie joined Ministry's Al Jourgenson, Paul Barker and their friends for their opening number, a superbly dark and fuzzed-up version of Dylan's *Lay Lady Lay*. Vedder was spotted sitting on a chair, mumbling on the background.

Wash
Not for you
Immortality
Smalltown
Daughter/
(Tonight's the night)
Black
Bee girl

Again Pearl Jam's setlist was full of surprises, though less than the night before. "It has been a real nice day," Eddie said before the band opened with a surprising version of *Wash*. *Wash* was followed by two new songs, *Not for you*, delayed a little because Eddie couldn't find a pick, and *Immortality*. The band seemed a little bit annoyed by fans losing it for them. Benmont Tench played piano on a great version of *Black*. *Tonight's the night*

at the end of *Daughter* included a reverence to Kurt Cobain. The set ended with Jeff and Eddie performing *Bee girl*. "One time, Jeff and I went into a radio-station and we just made something up, right on the spot. It was about this little girl that I'd seen on tv in one of these ... ehh, they call it music-videos or something. This little girl was everywhere and I think she was ... ehh, I just saw really bad things for her future. I was very worried about her, anyway it's called Bee girl." This song, about the girl in the Blind Melon clip, was performed on the Rockline radio-show in October 1993 and had never been played since then.

Pearl Jam joined Neil Young, for the second time, for the final jamming on *Piece of crap*.



The Bridge School, 2800 Ralston Avenue, Hillsborough, CA 94010

Letters

Results inquiry

Readers in Holland received a short questionnaire with their premier issue of Release. We, from Release, wanted to hear from our readers what they thought of issue #0. We asked questions concerning the amount of pictures and text, the size of the different sections, what would be interesting for future issues and the reader's own ideas. We received nearly fifty questionnaires and here are the conclusions:

Most people (90%) were satisfied with the amount of text. About half of the people who reacted would like to see more pictures, both off and on stage, in future issues. A lot of people would like to see more bootleg reviews (70%) and more lyrics (90%). We will spend two pages on lyrics, starting in this issue. Regarding the bootlegs, we will publish an ongoing review about bootlegs (in this issue about 60).

Two third of the reactions would like to read more about the band members' personal life and the history of Pearl Jam. We have no plans yet to print a biography in the near future. We would therefore recommend the different photo-books or Mick Wall's biography on Pearl Jam in particular (see book reviews).

Few people would like to see a poster included. Maybe in the future we could, but for now we agreed on including more and bigger photos in the fanzine.



From all over the world we received letters with questions and some with very flattering reviews of the first issue. Thanks for those letter and keep sending them in! Here's a selection of the reactions:

Excellent 'zine, 10 times better than I'd ever hoped to expect
(Danny Kok, Holland)

Received my first issue of Release this week and I was thrilled!! The magazine format and the good paper were the first best thing but the contents really blew me away. Having all those song listings for all those shows is amazing - it's already become a reference I go to when I'm wondering about a certain show and the reviews were great to read. There's nothing like hearing lots of great details about a show if you couldn't be there. It was mind-blowingly thorough and I enjoyed each and every page. You must have spent a **very long time** putting those show listings together and we reap the benefits. Thanks!

There were so many parts of the fanzine I enjoyed - the bootleg review and the one for videos and books, the extensive discography and finally seeing those rare lyrics was another thrill.

I have to admit I was set back on my heels by the photos. There were stunning concert shots, great backstage ones and I loved the pages of various bits and pieces of PJ memorabilia. Overall, the fanzine is GREAT and I can't wait to see the next one.

I will certainly be signing up for a subscription as soon as I get to the bank for some American money.
(Dian Fielding, Canada)

I have been RELEASED ... !!!

Hi, Markus...it's me, Marsha. I wanted to let you know that I received RELEASE in today's mail. I have only had a chance to look at it briefly, but I can tell you right now the quality of the paper and the layout is great! It is hard to think of it as a fanzine, because it doesn't have that "I made this in my basement" look that many fanzines have. In a way, I find that aspect charming. I mean, it makes it seem like fans really did make it for other fans. But the down side to the basement look is useless pictures. Well...not useless, but it is tough to appreciate the pictures because they are usually too dark. The Ten Club's fan letter is like this. It has all these really cool pictures...or what appear to be really cool pictures...but you can't see them to appreciate them because they made the copies at their local Gas n' Sip's Xerox machine, know what I mean? Anyway, I really like the quality of the paper. It seems as if it contains a very comprehensive discussion of Pearl Jam's performances. For a bootleg collector or a Pearl Jam collector in general, it is a really great resource.
(Marsha, USA)

I came home, I saw the big brown envelope laying there and I thought YES, the Pearl Jam magazine. From the moment I received it, I have already read it twice and now I'm reading it for the third time.
(Susan van Benten, Holland)

(Record Collector, August 1994)

Just to let you know I've really enjoyed my copy of RELEASE - lots of great info and photos. It gives you the vicarious thrill of being at shows you could never get to.
(Linda MacGowan, USA)

Hey Stoners (or to the THC deficient, Hey Gardeners),

I just got my issue of the fanzine 'Release' put out by a guy in Holland named R.S. Giorgi. (Don't forget Arie-Jan who spend as much as time working on the fanzine as I do, Frank for his Pearl Jam garbage and Markus for the job he does in the States).

All I can say is wow! It has setlists and reviews of almost everyone concert from day one (Florentine Gardens 2.7.91) to Seattle on 12.9.93. I think the greatest strengths lie in the European show reviews. Most of them are first hand accounts of what was going on. Way cool. It has pictures that I have never seen before. They are all black and white, but they are unique. Especially the two of Eddie hanging on the rafters in Den Haag.

The discography (non bootleg) is the best I have ever seen. There are also pictures of some of the 7" vinyl singles that I have never seen before. The Australian version of the Jeremy single is cool, as are the Even flow and Alive ones. Why are the American versions so darn plain? There are also pictures of backstage passes, guitar pics, and candid shots of the boys. There is also a copy of Eddie's handwritten lyrics to Dirty Frank.

I am happy that there are such diligent fans out there who took the time to compile all this and share it with other people. I do think that the \$6 price tag is a little steep, but I'll pay it, because you just don't walk across something like that everyday.

PEARL JAM: "Release" (£4 U.K., elsewhere write with IRC to P.O. Box 392, 3440 AJ, Woerden, The Netherlands): Expertly-produced A4 mag, the sassy debut issue of which kicks ass with a comprehensive discography — which includes promos — extensive coverage of the band's recent tours and a clutch of exclusive shots of the lads off-duty.



Photograph taken at Rotterdam from Jolanda

Release poll and Letters

Congratulations on the debut issue of 'Release'. I recommend it for all those Stoners out there who have a few bills to spare.

(Alex <IZZY667@mvs.oac.ucla.edu>, USA)

The magazine looks good and professionally produced. The idea to publish a review of every single concert is something I like, but wouldn't it have been better to spread it over more issues and give more general information? This, to me, is the only weakness, but over all it looks excellent.

(Erik Veldman, Holland)

Wow... I'm really impressed... I didn't know that you did the Fanzine... It was just the thing I need... I was working on putting together a list of all the shows that they did and I was having a hard time doing it myself. It is so full of useful information. I've been reading it every night before I go to sleep. I love it!!! I've got a whole new perspective on the band now. Good and bad. How much they've aged over the years and how they have changed... Very interesting. I didn't know you had such good sources.

Anyway thank you for the fanzine. I'm really enjoying it. I'll be waiting for the next one.

(Peter Helmenstine <pete@oregon.uoregon.edu>, USA)

Hey, what's ↑? Thanks sooo much for sending the fanzine so quickly! The "Release" fanzine is great. I absolutely love it! Great articles, reviews, pictures ...! Everything about it is great! Is there anything I can do to contribute to your awesome fanzine? I would love to get involved with it! For sure I'm gonna get a years subscription!

(Michelle Mochorok, USA)

I assume you understand English because that is the language the fanzine is written in. I really enjoyed reading it, the reviews were incredible. The fanzine helped me out so much in figuring out what shows I actually have on CD. I found out, by looking at the set list, that I have the STUTTGART show from 10 JUN 92. If you need info on it, I can send it to you. Also, I sent some art work to you, to see if you wanted to include it in the fanzine. I think I may have figured out the lyrics to Yellow Ledbetter, studio version...I could send what I think they are if you would like.

(Patrick Broom <pbroom@s850.mwc.edu>, USA)

Hello there,

I am just sending you a little note letting you know that I finally received the pj fanzine. I would like to send my greatest thanks to you. I am very excited to have received a magazine with such a great amount of info about pearl jam in it. I absolutely love it!

On the last page of the fanzine, I saw an ad for a yearly subscription. Could I possibly sign up for that. It would greatly heighten my happiness to a level that I have yet to experience.

yours indefinitely,

(Kris <e-mail: krisp@uhunix.uhcc.Hawaii.Edu>, Hawaii)

The most efficient way to reach us here at Release is via e-mail.

Send your letters to the following e-mail address:

Release@amu.edu

or send it to one of the addresses named in the colophon.

Ten Club
PO Box 4570
Seattle, WA 98104

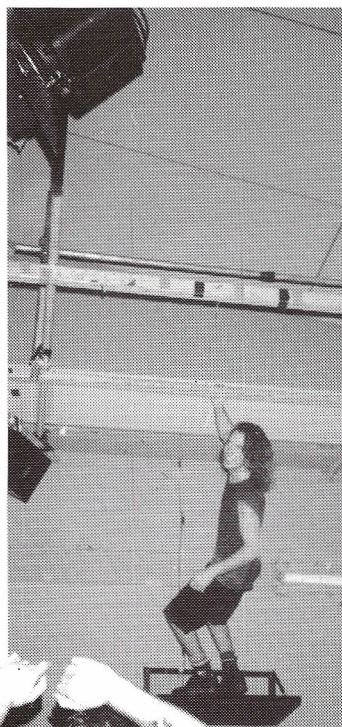
5.18.94

Dear Ramon: & Joe - Jan,
Thanks for the premier issue of "RELEASE". Pretty impressive info and pictures included. We, at the Ten Club had absolutely no idea what the lyrics to "Yellow Ledbetter" were. Thanks for deciphering the mystery. We passed the issues on to the band, no guarantee that they'll respond, but I am sure they will take a look at it. Good Luck on future issues!

Sincerely,

[Signature] TEN CLUB

Photograph taken at the Hague (1992) from Claudia



Pearl Jam fans have a glossy new fanzine created just for them that's based in Holland. The premier issue of **Release** contains concert reviews galore, mega amounts of photos and plenty of other scribbling glorifying the zine's favorite



band. **Release** features reviews of bootleg material, a complete discography, book and video reviews and an ongoing section that tells the story behind the lyrics to Pearl Jam songs. I like reading **Release** because there is a quaint, halting quality to the prose that snuck past the eyes of

the zine's "English grammar checking lady." For a single issue of **Release**, send \$6 to: Markus Wawzyniak, 410 Gilbert Street #A, Bryan, TX 77801-3407.

18 ■ PULSE! ■ OCTOBER 1994



Patriot Center, Washington (DC) - April 8, 1994

Before the show even started there was something in the air. Everyone waiting around to get inside had this lost feeling: they felt empty inside. I had been waiting for what seemed to be forever to see Pearl Jam play, but nothing and I mean nothing, could stop the feelings that were caused by the death of Kurt Cobain.

The roadies set up candles and the usual assortment of animals on the amps. There was a massive canvas backdrop behind the band, and for *Release* it was a deep purple. This set the mood for the show, intense. *Release* was played slow and driving, with Vedder pouring every amount of emotion he could into his voice. After *Release* he said, 'I think you know what's on my mind...so lets do this...'. An incredibly powerful version of *Go* followed. 'Let's get lose up here in the front' preceded *Animal*. 'This is kind of tough tonight... Thanks for making it. We appreciate you coming... and I know that if we can't play... even if we decide... like... after this next song... even if we can't play... you'll forgive us... thanks... We appreciate it!', was murmured before *Daughter*. At the end of *Daughter* some lyrics from the Neil Young song *Hey hey my my* and *American pie* were added. Just before *Breath* Eddie once again mumbles something

photograph by Mike (CPL)



incomprehensible. During the song the words 'Gimmie gimmie gimmie' were added, during the line 'all these reaching hands out... grabbing things... gimmie gimmie gimmie'. The end of *Breath* was incredible, Mike was soloing like there was no tomorrow, it was a frenzy of notes that were piercing the heart.

Footsteps was played (this is a great song, wish they would play it more).

At the end of *Black*, the usual lyrics were added, but this time two sets of them were added... 'We belong together' and 'I don't think these people are listening'. In the middle of

Alive, Vedder starts twisting himself up in the mic cord, Jeff was playing with a drumstick, and Mike & Stone were off in the corner of the stage while Dave was banging the hell out of the drums. Mike was going crazy on the guitar, you just wanted to hear him solo all night long.

'Oh man... a lot of space between us tonight... and umm... you know we always complained about... you know... the good old days and playing in clubs... but actually clubs you know... you couldn't get in unless you're 21 and that kinda sucked... but I got in to a Fugazi show once. We are not only kind of far...but we are elevated a little more than usual, either that or I've gotten taller... I don't think it's a very good thing to elevate yourself. I think that would be a very dangerous thing... sometimes, whether you like it or not people elevate you... whether you like it or not... and it's very easy to fall. So... uh... I don't want to be the messenger,

somebody who delivers bad news, you know. Kill the messenger, but I don't think any of us would be in this room if it weren't for Kurt Cobain... 1..2..3..4..'

I think you know what followed. Eddie was jumping around so much he fell. The song lasted forever and it was great to see *Porch* played for more than 7 minutes!! There were new guitar riffs in the middle and it jammed all the way through.

Two new songs were played, *Corduroy* and *Not for you*. A hole was put in the stage during *Blood*, and *Rocking in the free world* was awesome.

There was an intensity at this show that I have never seen at any other Pearl Jam show. There seemed to be this incredible connection between the band and the crowd (at least for me). It was almost as though we (the crowd and the band) were helping each other deal with the death of a great musician. It was such a strong feeling and hit so deep in my heart that I don't think I will ever forget it. This is why I love this band, they are intense, truthful, and have great character.

Patrick Broom
USA



Barton Coliseum, Little Rock (AZ) - Nov 22, 1993

The inhabitants of Arkansas are well known as overzealous sports fans. This enthusiasm must carry over into the rock arena and sure was true for Pearl Jams visit. Security was called in from as far as 100 miles away. Two pits were erected and bolted to the floor for crowd control.

The first pit was filled with extremely large and loud guys. They smashed themselves up against the stage an hour before the lights even went out, pushing out all the women and small men. Even

Eddie, who was a slow starter, had to give it over and enjoy the moment because of relentless pursuit of a totally physical experience. So many people succumbed to the heat and pressure that security looked like they were at a fishing gallery pulling people out. They yelled Eddie, Eddie, all the way through Urge Overkill, which was most embarrassing! Somebody must of let in all who showed up for all the exits were totally blocked with people as far as back the eye could see. The frantic look on peoples faces as they pushed for a view was a little frightening. They acted like they really were about to see the messiah or something. It was easy to see why Pearl Jam are upset about that level of attention.

They opened with *Release*. I'm beginning to think for Vedder, the badder the mood the more beautiful the voice. For him singing that song was truly one of the most beautiful sounds I have ever heard on this earth.

Afterwords he asked the crowd what it was like to live in Little Rock, unanimous answer, FUCKED! (It really is a bleak place).

The band was quite energetic, despite Eddies low energy, but they were sometimes disorganized with long breaks between the songs and many times (like about 15) the band sounded off (sorry I don't have the setlist). They ran through their songs. Eddie drank from a wine bottle and passed it to the crowd saying 'Just a sip now my young friend' and the

Support act: Urge Overkill
Attendance: 18.000 people.
Ticket price: 18 dollars.

bottle disappeared forever! That pit was like a sea of piranha.

The darkest part of this emotionally dense show came at the end of *Daughter*. The band extended that

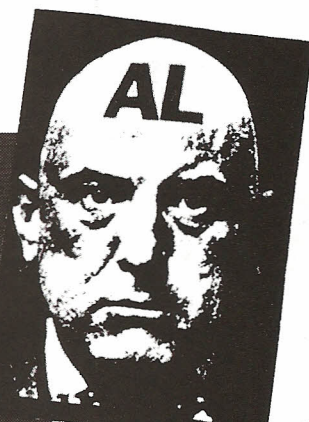
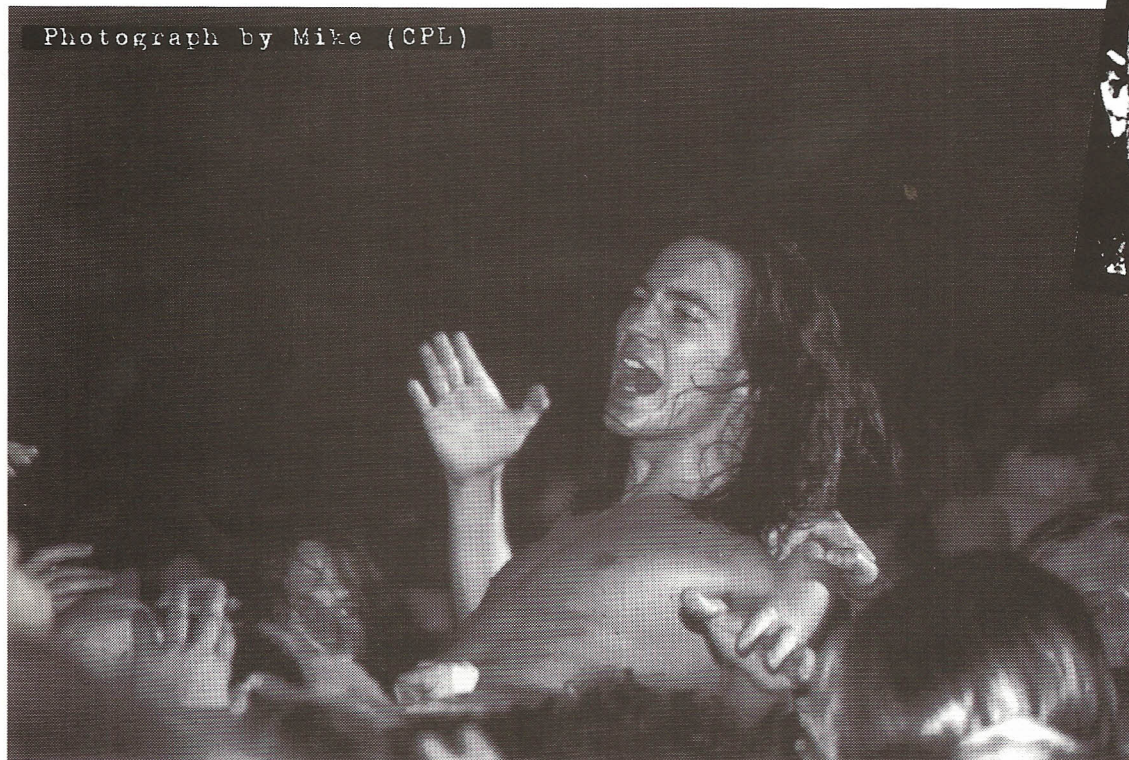
haunting melody and at first, Eddie stood listening, then said 'Fuck me', not like on ramblings (Indio, Nov 5th 1993) which sounded angry, this was sorrowfull, almost like a plea. He went on 'fuck me in my mind', and then he started hitting himself on his face and head, repeating 'fuck me, fuck my mind' and hitting himself over and over and over. It seemed forever before he stopped. No one knew what to make of that.

They went on. They went on with three encores as it seemed Eddie was really awake now and didn't want to leave (probably from the mild brain concussion he inflicted on himself ☺).

The crowd had thrown their shirts and hats up on the stage. All evening Mike was reading off the names, mostly sports teams and rock bands and throwing them back out to the fans. He threw his shirt out to the crowd saying 'here you have a real Pearl Jam shirt'. He also threw his hat out, 'have a Pearl Jam hat'. The rest of the band like a comedy were laughing and throwing out everything they had, hats, t-shirts, shirts. Even Eddies blue jean jacket went out! They left the stage dressed only in cutoffs and shoes, having given their.

Lindsay Lake
USA

Photograph by Mike (CPL)



Indifference

(D. Abbruzzese · J. Ament · S. Gossard · M. McCready · E. Vedder)

I will light the match this morning
so I won't be alone
watch as she lies silent
for soon that will be gone
oh, I will stand arms outstretched
pretend I'm free to roam
oh, I will make my way
through one more day in ... hell

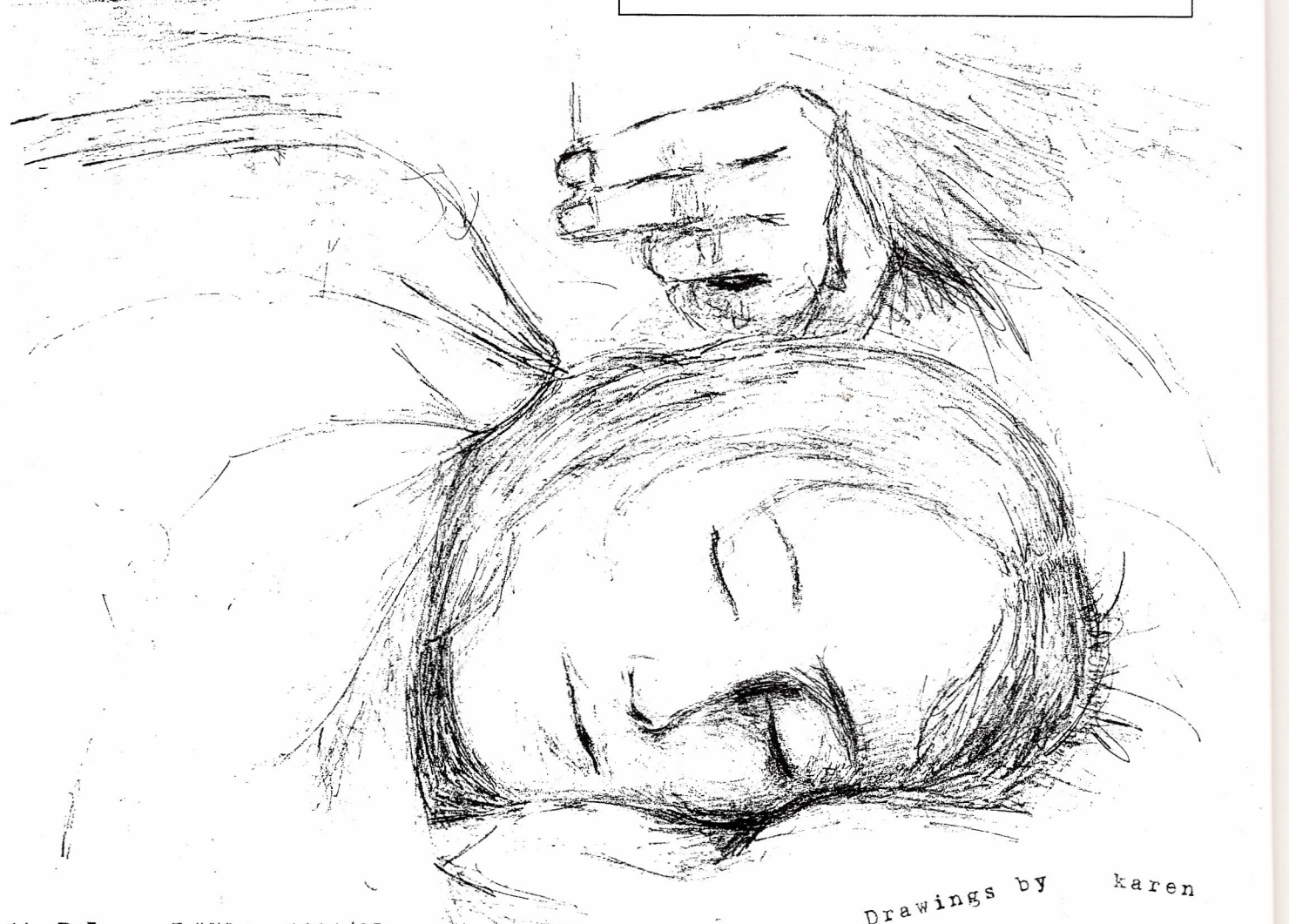
How much difference does it make
How much difference does it make

I will hold the candle
till it burns up my arm
oh, I'll keep taking punches
until their will grows tired
oh, I will stare the sun down
until my eyes go blind
hey, I won't change direction
and I won't change my mind

How much difference does it make
Mum, how much difference does it make
(how much difference)

I'll swallow poison
until I grow immune
I will scream my lungs out
till it fills this room

How much difference
How much difference
How much difference does it make
How much difference does it make



Drawings by karen

In this section we are going to review CD bootlegs. Bootlegs are as much a part of the life of the avid rock fan as T-shirts, posters and videos. There are about 150(!) CD bootlegs of Pearl Jam. The band's first CD bootlegs contained radio shows of their European tour in 1992. *// Alive* and *Small Club* were one of the first titles. Pearl Jam never really seemed bothered by bootlegs. Mike and Dave are real fanatic bootleg collectors and Ed once said on stage: 'I like that idea of taping, you can tape a show. We want to remember this. It's okay!'

But before reviewing the boots let's answer some frequently asked questions:

What are they?

Bootlegs are illegal recordings of live concerts or unreleased studio tracks. They are illegal because the artist isn't rewarded, and the industry is said to lose indirectly. Bootlegs come in every format: cassette, vinyl, CD and even video.

Where do I get them?

Since bootlegs are illegal, they are very hard to get. Thousands of people spend countless weekends in search of them. You could try finding them at record-fairs, festival markets or sometimes even under the counter at your local record store. More often now they are for sale through a mailing list. Ask around or place an ad in World Jam (see page 47).

How much do I pay for them?

The price depends on a lot of things, the most important one being the amount of copies printed of that particular title. The average price for one single CD is about US \$20 and \$40 for a double-CD. Be very careful with buying them, the quality of the recording isn't always DDD. So don't get ripped off! Again try asking around before buying one or better, place an ad for a cassette-trade, that is still the cheapest way of getting these goodies.

Quality rating:

- 6 poor audience recording
- 7 between poor and good recording
- 8 good audience recording
- 9 perfect audience recording
- 10 perfect radio or soundboard recording

(pd) = picture disc

(digi-p) = digi-pack

Evolution 1985-1993

(COP 002)

Together we'll never, Bazaar, Anything I want (live), San Diego beach (Malfunkshun), Thru fade away, Holy roller, Half ass monkey boy, Bone China (live), Crown of thorns, I'm alive, Homeless, Alive, Alone, Even flow (demo), Alive (demo), Jeremy (live), Rearviewmirror (live), Daughter (live)

tracks 1-3: Green River, tracks 5-9: Mother Love Bone, tracks 10-11: Bad Radio, tracks 12-13: instrumental Stone Gossard demos
time: 77:33 sound: 7-9 cover: 8 (pd)

Mookie Blaylock Demos

(EF Records 1305-1)

Even flow, Once, Breath, Release, Girl, Alive, Alone, Hold your head up*, Mystery**

demo tapes 1991 /* Mother Love Bone /** Blind Horse

time: 43:44 sound: 8 cover: 7

Pearls Of Wisdom

(-)

Even flow, Once, Breath, Release, Girl, Alive, Alone, Hold your head up, Mystery, Masters of war, Going down, Rockin' in the free world, I got a feeling, Saying no, Leash, My generation

demos & rarities 1991-92

time: 73:55 sound: 9 cover: 7

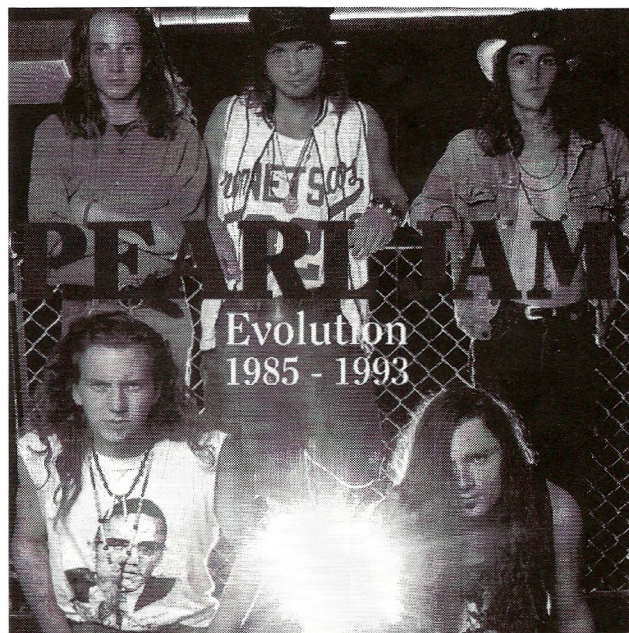
Rare, Precious And Beautiful

(P3CD 831012)

Rockin' in the free world, I got a feeling, My generation, Hold your head up, Masters of war, Goin' down*, Even flow, Once, Breath, Release, Girl, Alive, Alone, Mystery

demos & rarities 1991 /* live with Keith Richards, 31st Dec 1992

time: 66:45 sound: 9 cover: 7



The 5 Musketeers

(BKCD 089)

Wash, Dirty Frank, Oceans (remix), Footsteps, Yellow ledbetter, Breath, State of love and trust, Release*, Girl*, Alive*, Alone*, Hold your head up*, Mystery*, Roadhouse blues**, Break on through**, Light my fire**

b'sides /* demos 1991 /** Rock 'n Roll Hall Of Fame, 12th Jan 1993 (with the Doors)

time: 76:31 sound: 9-10 cover: 9 (pd)

Mother Of Pearl

(GM 10)

Wash, Once, Even flow, Alive, State of love and trust, Black, Why go, Garden, Porch, Alone, Breath
live at Wetlands, New York, 17th Jul 1991

time: 52:46 sound: 8 cover: 9 (digi-p)

I Got A Feeling

(PLS 78921)

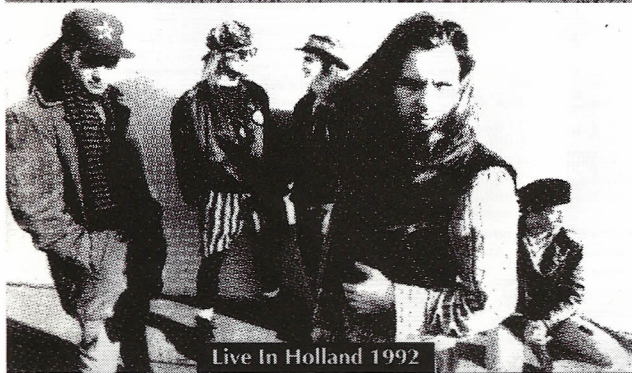
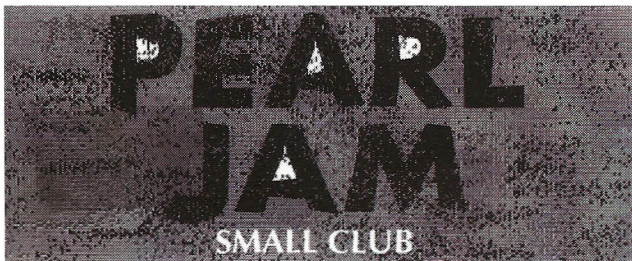
Black, Even flow, Why go, Jeremy, Alive, Once, Porch, I got a feeling

live at CBGB's, New York, 8th Nov 1991

time: 41:51

sound: 8

cover: 8



Pearl Jam And A Little Soundgarden

(VM001)

Wash, Once, Even flow, State of love and trust, Alive, Black, Alone, Jeremy, Why go, Porch, Oceans, Breath, Leash, Loud love*, All your lies*, Big dumb sex*

live at Pumpheust, Copenhagen, 9th Feb 1992 /* Soundgarden live, 1990

time: 75:25

sound: 10

cover: 6

11 Alive

(Rocks 92019)

Oceans, Even flow, Why go, Jeremy, Deep, Alive, Hunger strike, Black, State of love and trust, Once, Porch

live at Riverside, Newcastle, 22nd Feb 1992

time: 49:50

sound: 9

cover: 7

All Night Thing

(MECD 1088)

Hunger strike, Black, State of love and trust, Once, Porch, Oceans, Even flow, Why go, Jeremy, Deep, Alive

live at Riverside, Newcastle, 22nd Feb 1992

time: 52:56

sound: 9

cover: 8 (pd)

5 Alive

(KTS 080)

Oceans, Even flow, Why Go, Jeremy, Deep, Alive, Hunger strike, Black, State of love and trust, Once, My generation, Porch

live at Riverside, Newcastle, 22nd Feb 1992

time: 52:44

sound: 9

cover: 7 (pd)

Free World

(GM 9)

Wash, Once, Even flow, Alone, Alive, Black, Deep, Jeremy, Why go, Porch, Leash, I got a feeling

live at ULU, London, 28th Feb 1992

time: 71:49

sound: 7

cover: 9 (digi-p)

I Got A Feeling

(SR 005)

Wash, Once, Even flow, Alone, Alive, Black, Deep, Jeremy, Why go, Porch, Leash, I got a feeling

live at ULU, London, 28th Feb 1992

time: 72:28

sound: 7

cover: 6

Small Club - live in Holland 1992

(PC 001)

Oceans, Even flow, Why go, Jeremy, Deep, Alive, Black, Saying no, Alone, Once, Porch, Garden, Leash, I got a feeling

live at Paard, Den Haag, 2nd Mar 1992

time: 74:26

sound: 9

cover: 6

A Night In The Life

(WORK 5582-2)

Oceans, Even flow, Why go, Jeremy, Deep, Alive, Black, Saying no, Alone, Once, Porch, Garden, Leash, I got a feeling

live at Paard, Den Haag, 2nd Mar 1992

time: 74:27

sound: 9

cover: 4

Live In Cologne

(BMN 341)

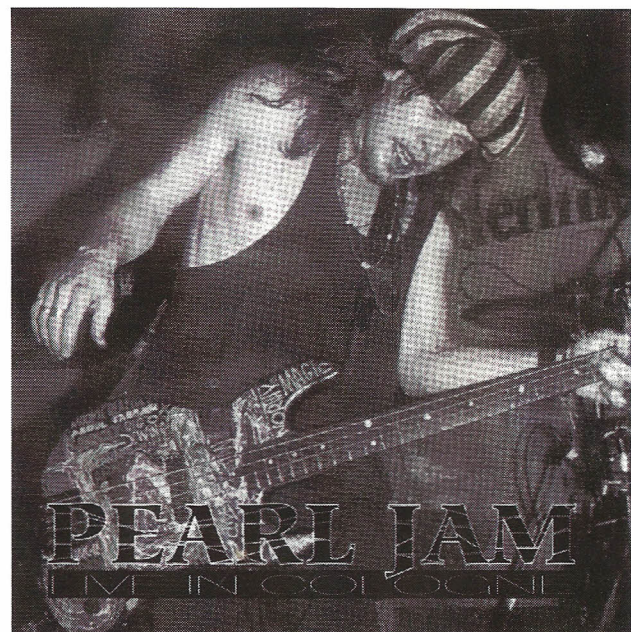
Wash, Once, Even flow, State of love and trust, Alive, Black, Deep, Jeremy, Why go, Porch, improvisation, Garden, Leash

live at Live Music Hall, Cologne, 8th Mar 1992

time: 64:27

sound: 7

cover: 7 (pd)



Alive

(EW 007)

Release, Even flow, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Once, Rockin' in the free world, Porch, Suggestion, improvisation, Garden, Leash, I got a feeling

live at Markthalle, Hamburg, 10th Mar 1992

time: 72:50

sound: 7

cover: 6

I'm Still Alive

(M&M 002)

State of love and trust, Alive, Black, Jeremy, Even flow, Porch, Wash*, Once*, Even flow*, Alive*, Jeremy*, Why go*, Porch*, Breath*, Leash*

live at MTV's unplugged, New York, 16th Mar 1992 /* Los Angeles, Apr 1992

time: 73:32

sound: 9-10

cover: 7

Unplugged ... And A Little Plugged

(Music with love 008)

State of love and trust, Alive, Black, Jeremy, Even flow, Porch, Jeremy**, Why go*, Jeremy*, Deep*, Alive*, Hunger strike*, Black*, State of love and trust*, Once*, My generation*

live at MTV's unplugged, New York, 16th Mar 1992 /* Newcastle, 22nd Feb 1992 /** MTV Awards, 9th Sep 1992

time: 74:39

sound: 9-10

cover: 9

Bite This

(FLCD 010)

Roadhouse blues*, Break on through*, Light my fire*, Whippin', Leash, Hard to imagine, Baba O'Riley, Alive, Sonic reducer, Let me sleep, Alive**, Black**, Jeremy**, Porch**, Even flow**, Masters of war

various demos and X-mas singles /* live with the Doors 1993/** live at MTV's unplugged, New York, 16th Mar 1992

time: 76:12

sound: 9-10

cover: 5 (pd)

We're Gonna Hungry

(WOT 1010)

Alive, Black, Jeremy, Porch, State of love and trust, Even flow, Oceans*, Deep*, Saying no*, Alone*, Leash*, I got a feeling*, Once*, Why go*, Garden*

live at MTV's unplugged, New York, 16th Mar 1992 /* Den Haag, 2nd Mar 1992

time: 77:16

sound: 9-10

cover: 7

Black & White

(NK 001)

Jeremy, Even flow, State of love and trust, Alive, Porch, Black, Why go*, Deep*, State of love and trust*, Once*, Oceans*

live at MTV's unplugged, New York, 16th Mar 1992 /* live 1992

time: 49:42

sound: 9-10

cover: 8 (digi-p)



Five To One

(BB 992)

Release, Even flow, Once, State of love and trust, Alive, Black, Deep, Jeremy, Why go, Porch, Garden, Oceans, Baba O'Riley, Rockin' in the free world

live at Cabaret Metro, Chicago, 28th Mar 1992

time: 65:58

sound: 8

cover: 5

Rock You Tonight

(Shadowplay 1003)

Release, Even flow, Once, State of love and trust, Alive, Black, Deep, Jeremy, Why go, Porch, Garden

live at Cabaret Metro, Chicago, 28th Mar 1992

time: 54:50

sound: 10

cover: 4

Live

(SL CD 10)

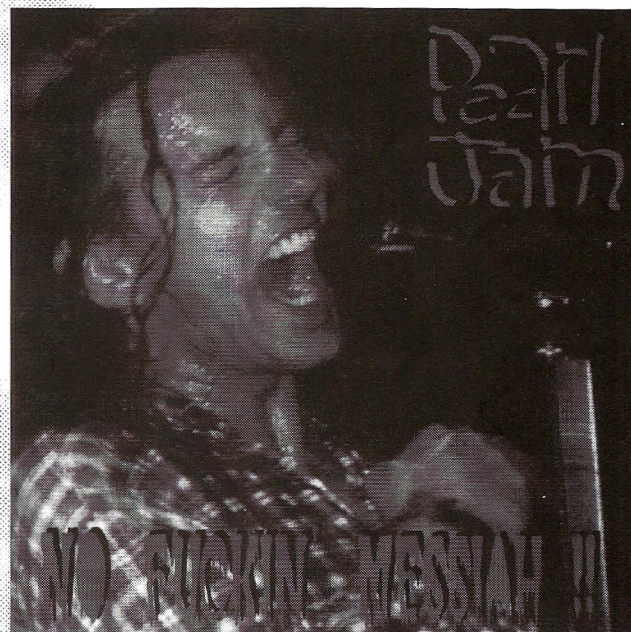
Release, Even flow, Once, State of love and trust, Alive, Black, Deep, Jeremy, Why go, Porch, Garden

live at Cabaret Metro, Chicago, 28th Mar 1992

time: 53:22

sound: 10

cover: 4



Seattle Connection Part 1

(RB CD 016)

Wash, Once, Even flow, Alive, Jeremy, Why go, Porch

live in Los Angeles, Apr 1992 / CD also includes 8 Alice In Chains songs

time: 63:59

sound: 10

cover: 5

New Orleans 1992

(PS CD 1203)

Oceans, Even flow, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Once, Porch, Garden, Baba O'Riley, Rockin' in the free world

live at Tipitina's, New Orleans, 20th Apr 1992

time: 72:01

sound: 8

cover: 8

Garden Of Eden

(CD Eye 08)

Wash, Once, Even flow, State of love and trust, Alive, Black, Deep, Jeremy, I got a feeling, Why go, Porch, Leash, Rockin' in the free world

live at Warfield, Sacramento, 15th May 1992

time: 68:28

sound: 9

cover: 9

Proud

(92 107)

Alive, Even flow, Black, Why go*, Jeremy*, Deep*, Alive*, Black*, Leash*, Rockin' in the free world*, Roadhouse blues**, Break on through**, Light my fire**

live at Tivoli, Utrecht, 4th Mar 1992 /* Pinkpop, Landgraaf, 8th Jun 1992 /** with the Doors 1993

time: 68:15

sound: 10

cover: 5

Alive On Stage

(SE 308)

Alive*, Porch*, Rockin' in the free world*, Wash, Once, Even flow, Jeremy, Why go, Leash, Once

live in Los Angeles, Apr 1992 /* Pinkpop, Landgraaf, 8th Jun 1992
time: 46:54 sound: 8-10 cover: 4



Too Many Faces

(DE 002)

Release, Even flow, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Once, Porch, Garden, Leash, Rockin' in the free world

live at Kongreszentrum, Stuttgart, 10th Jun 1992
time: 71:39 sound: 7 cover: 4

We're Jamming

(PLR CD 9237)

Even flow, Why go, Jeremy, State of love and trust, Part I play the Pope, Black, Alive, Once, Garden, Rockin' in the free world

live at City Square, Milan, 17th Jun 1992
time: 50:17 sound: 9 cover: 8.5

Five Alive

(NMR-CD 9207)

Oceans, Love you hate you, Black, Alive, Once, Footsteps, Deep, Leash, Brass in pocket, Porch, Suggestion, Garden, Rockin' in the free world, Wash*, Even flow*, Jeremy*

live at Volkshaus, Zurich, 18th Jun 1992 /* Los Angeles, Apr 1992
time: 74:41 sound 10 cover: 5

Live Performance

(TSP-CD-129)

Oceans, Love you hate you, Black, Alive, Once, Footsteps, Deep, Leash, Brass in pocket, Porch, Suggestion, Garden, Rockin' in the free world

live at Volkshaus, Zurich, 18th Jun 1992
time: 62:38 sound 10 cover: 5

Lollapalooza 92

(KTS 113)

Even flow, Why go, Deep, Jeremy, Alive, Garden, Porch, Rockin' in the free world

Live at Bicentennial Park, Miami, 22nd Aug 1992
time: 45:12 sound: 8 cover: 8 (pd)

Pearls And Girls

(VSP 51013)

Wash, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Even flow, Rockin' in the free world, Release*, Even flow*, Once*, Porch*, Garden*, Leash*

live at Tinley Park, Saratoga, 4th Aug 1992 /* Chicago, 28th Mar 1992
time: 71:42 sound: 8-9 cover: 7

Seattle Jamming

(RTW 009)

Even flow, Once, State of love and trust, Why go, Deep, Jeremy, Black, Alive, Garden, Porch, Sonic reducer, Rockin' in the free world

live at Free Festival, Seattle, 20th Sep 1992 / (CD comes in a round plastic box)
time: 67:22 sound: 9 cover: 9

Flashpoint

(BIG 081)

Wash, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Even flow, Roadhouse blues*, Break on through*, Light my fire*, State of love and trust**, Baba O'Riley**

various live 1992 /* live with the Doors 1993 /** MTV's Singles Party 1992
time: 62:43 sound: 9 cover: 8

Eddie Sings The Doors

(CDEJ 010)

Alive, Sonic reducer, Let me sleep, Baba O'Riley, Jeremy, Animal, Rockin' in the free world, Daughter, Angel, I'm a patriot, Brass in pocket, Roadhouse blues*, Break on through*, Light my fire*, Wash

various live and outtakes /* live with the Doors 1993
time: 67:01 sound: 7-10 cover: 7



Versus The World

(BRCD 082)

Footsteps, Daughter, Angel, Alive*, Black*, Jeremy*, Porch*, State of love and trust*, Even flow*, Masters of war, Let me sleep, Whippin', Hard to imagine, Hold me, Fuckin' up, Sonic reducer, Part I play the Pope, Suggestion, Love you hate you, Footsteps

various live /* live at MTV's unplugged, New York, 16th Mar 1992
time: 79:20 sound: 7-10 cover: 10 (pd)

Five Against One

(Ritual 008)

These boots are made for taping

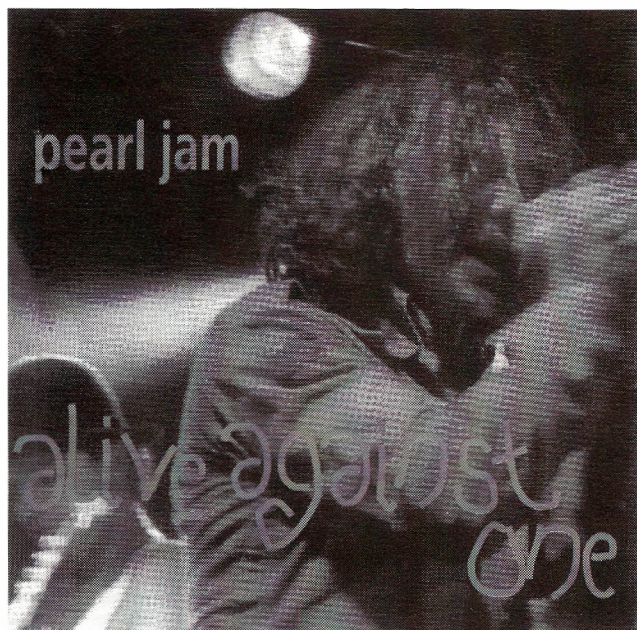
Animal, Whippin', Daughter, Go, Dissident, WMA, Blood, Glorified G, Rats, Leash, Hard to imagine, Alone, Indifference, Rearviewmirror, Smalltown

Vs. demo sessions 1993

time: 56:04

sound: 8

cover: 7 (pd)



Two Track Demos

(COP 003)

Animal, Whippin', Daughter, Go, Dissident, WMA, Blood, Glorified G, Rats, Leash, Hard to imagine, Alone, Indifference, Rearviewmirror, Smalltown

Vs. demo sessions 1993

time: 57:03

sound: 8

cover: 7 (pd)

Whipping The Dog

(AK 005/6)

Animal, Go, Even flow, Blood, Daughter, WMA, Dissident, Why go, Alive, Hard to imagine, Rearviewmirror, Better man, Dirty Frank/Rats, Baba O'Riley, Once

Jeremy, Girls just wanna have fun, Porch, Release, Alone, Dirty deeds, Whippin', Leash, Sonic reducer, Roadhouse blues*, Break on through*, Light my fire*, Animal**, Rockin' in the free world**

live at Slim's, San Francisco, 13th May 1993 /* live with the Doors 1993 /** MTV Awards 1993

time: 70:39/63:38

sound: 8

cover: 9

Free World

(AS 10)

Animal*, Rockin' in the free world*, Footsteps**, Alone, Daughter**, Angel**, Baba O'Riley, WMA, Dissident, Blood, Hard to imagine, Rearviewmirror, Alone, Release, Dirty Frank/Rats, Sonic reducer

live at Slim's, San Francisco, 13th May 1993 /* MTV Awards 1993 /** Bridge School Benefit, 1st Nov 1992 (acoustic)

time: 71:30

sound: 7-8

cover: 6

Europe 1993

(PSCD 1291)

Animal, Go, Once, Blood, Even flow, Jeremy, Glorified G, Daughter, Alive, Why go, Leash, Porch

live at Finsbury Park, London, 11th Jul 1993

time: 55:00

sound: 8

cover: 7

Brixton

(CM 020/21)

Release, Even flow, Blood, Animal, Why go, Deep, Jeremy, Rearviewmirror, Beast of burden, Alive, Black, Go

Daughter, Porch, Once, Garden, State of love and trust, Leash, Fuckin' up, Sonic reducer, Indifference

live at Brixton Academy, London, 14th Jul 1993

time: 53:35/46:58

sound: 8

cover: 10 (pd)

Rats

(Smart disc 10/11)

Release, Even flow, Blood, Animal, Why go, Deep, Jeremy, Rearviewmirror, Beast of burden, Alive, Black, Go

Daughter, Porch, Once, Garden, State of love and trust, Leash, Fuckin' up, Sonic reducer, Indifference, Glorified G*, Rats*, Dissident*

live at Brixton Academy, London, 14th Jul 1993 /* London, 13th Jul 1993

time: 54:40/54:18

sound: 8

cover: 8 (pd)

Alive Against One

(TNT 003)

Blood, Animal, Rearviewmirror, Beast of burden, Alive, Go, Daughter, Blues jam/State of love and trust, Dissident, Glorified G, Rats, Whippin', Jeremy, Black, Leash, Fuckin' up, Sonic reducer,

live at Brixton Academy, London, 13th & 14th Jul 1993

time: 72:32

sound: 8

cover: 8

Against

(KTS221)

Release, Why go, Deep, Jeremy, Daughter/WMA, Garden, Even flow, Go, Alive, Black, Fuckin' up, Leash, Sonic reducer, State of love and trust*, Baba O'Riley*, Animal**, Rockin' in the free world**

live at Ahoy, Rotterdam, 16th Jul 1993 /* MTV's Singles Party 1992 /** MTV Awards 1993

time: 73:58

sound: 10 (radio/tv broadcast)

cover: 9 (pd)



No One Here Gets Out Alive

(SF 001)

Jeremy, Rearviewmirror, Smalltown, Even flow, Glorified G, Daughter, Garden, Go, Animal, Alive, Porch, Fuckin' up, Leash, Sonic reducer, Rockin' in the free world, State of love and trust

live at Ahoy, Rotterdam, 16th Jul 1993

time: 76:17

sound: 6

cover: 6

Don't Reject

(CL-7902)

These boots are made for taping

Jeremy, Rearviewmirror, Smalltown, Even flow, Glorified G, Daughter, Garden, Go, Animal, Alive, Porch, Fuckin' up, Leash, Sonic reducer, Rockin' in the free world, State of love and trust

live at Ahoy, Rotterdam, 16th Jul 1993

time: 76:17

sound: 6

cover: 5

Surfers Rule, Welcome Home Eddie

(DMX 001/2)

Release, Animal, Why go, Jeremy, Rearviewmirror, Go, Even flow, Dissident, Daughter, Alive, Once

Black, Hold me, Porch, Smalltown, Whippin', Glorified G, Sonic reducer, Baba O'Riley, Indifference

live at Civic Theater, San Diego, 3th Nov 1993

time: 53:49/48:44

sound: 8

cover: 9

Manifesting Morrison

(HAWK 032/33)

Release, Go, Animal, Why go, Deep, Jeremy, Glorified G, Daughter, Alive, Rearviewmirror, improvisation

Blood, Rate, Once, Porch, Fuck me in the brain, Sonic reducer, Even flow, Indifference

live at Empire Polo Fields, Indio, 5th Nov 1993

time: 50:15/45:05

sound: 9

cover: 10 (pd)

One Way Needle

(AK 018/19)

Release, Go, Animal, Why go, Deep, Jeremy, Glorified G, Daughter, Alive, Rearviewmirror, improvisation, Blood, Rate, Once, Porch

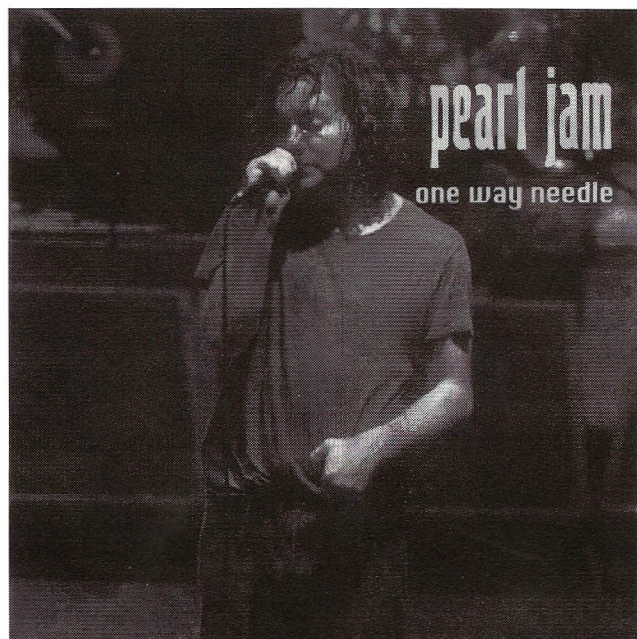
Fuck me in the brain, Sonic reducer, Even flow, Indifference, Baba O'Riley, Dissident*, Footsteps*, Alone*, Black*, Smalltown*, State of love and trust*, Leash*, Garden*, Rockin' in the free world*, My way*

live at Empire Polo Fields, Indio, 5th Nov 1993 /* various live USA/Holland 1993 (package includes a sticker)

time: 71:52/73:40

sound: 9

cover: 9 (pd)



The kids Are Allright

(CM 024)

Release, Go, Animal, Why go, Deep, Jeremy, Dissident, Even flow, Glorified G, Daughter, Black, Alive, State of love and trust, Porch, The kids are allright, Rearviewmirror, Sonic reducer, Indifference

live at Lakefront Arena, New Orleans, 16th Nov 1993

time: 78:10

sound: 9

cover: 9 (pd)

Surfer Eddie's Sunshine State

(Flashback 12.93.0221)

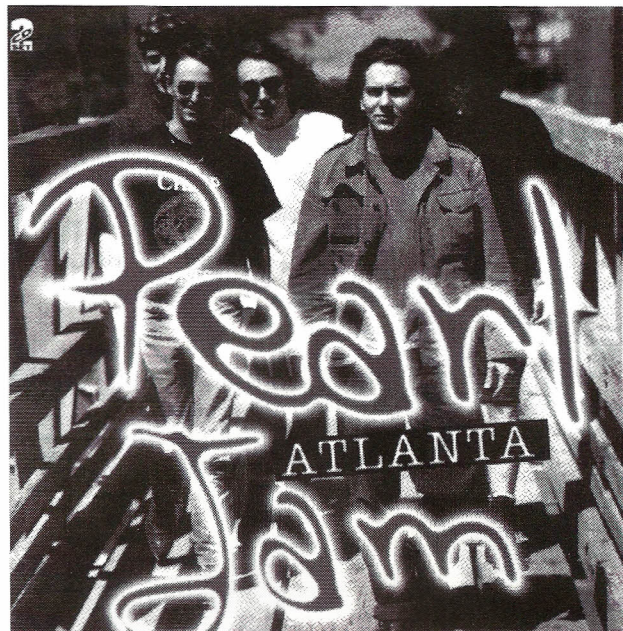
Oceans, Why go, Jeremy, State of love and trust, Even flow, Glorified G, Daughter, Go, Animal, Footsteps, Alive, Rate, Blood, Crazy Mary, Indifference, Leash, Last exit*

live at Lakefront Arena, New Orleans, 17th Nov 1993 /* 16th Nov 1993

time: 70:47

sound: 9

cover: 3



World Jam

(NOT 2024/25)

Go, Animal, Even flow, Glorified Garden, Daughter, Jeremy, Deep, Oceans, State of love and trust, Dissident, Alive, Porch

The kids are allright, Rearviewmirror, Black, Rockin' in the free world, indifference, Sonic reducer, Rate*, Daughter/WMA*, Blood (soundcheck)*, Black (acoustic)*, Daughter (acoustic)*

live at Wichita, Kansas, 24th Nov 1993 /* various USA 1993

time: 55:56/54:27

sound: 9

cover: 10 (pd)

Home

(PLR CD 9409)

intro*, Release, Even flow, Dissident, Go, Animal, Jeremy, Deep, Why go, Daughter, WMA, Glorified G, Alive, Once, Footsteps, Porch

Last exit, Tremor Christ, Blood, State of love and trust, I got a feeling, Rearviewmirror, Rockin' in the free world, Whippin'**, Leash**, Black**, Crazy Mary**, Indifference**, The kids are allright, My generation, Baba O'Riley

live The Arena, Seattle, 8th Dec 1993 /* 7th Dec 1993 /** 9th Dec 1993 /*** 6th Sep 1993 (package includes booklet)

time: 64:55/71:14

sound: 9

cover: 10 (digi-p)

Atlanta Jamming - live from the mixing desk

(PJCD-001/002)

Intro, Release, Rearviewmirror, Whippin', Even flow, Dissident, Why go, Deep, Jeremy, Glorified G, Daughter/Another brick in the wall, Go, Animal, Garden, State of love and trust, Black, Alive



Blood, WMA, Better man, band intro, Smalltown, Rate, Already in love, Once, Roadhouse blues*, Break on through*, Light my fire*, Improvised jams 1-5**

live at The Fox Theatre, Atlanta, 3rd Apr 1994 /* Rock 'n' Roll Hall of Fame, 12 Jan 1993 /** various 1992

time: 77:29/75:20 sound 10 (radio show) cover: 9 (pd)

Atlanta

(Kiss The Stone - KTS 287/288)

Release, Rearviewmirror, Whippin', Even flow, Dissident, Why go, Deep, Jeremy, Glorified G, Daughter/Another brick in the wall, Go, Animal, Garden

State of love and trust, Black, Alive, Blood, WMA, Better man, band intro, Smalltown, Rate, Already in love, Once, Sonic reducer, Porch, Indifference

live at The Fox Theatre, Atlanta, 3rd Apr 1994

time: 59:13/75:22 sound: 10 (radio show) cover: 10

And The Pearls Sweep

(MR 5932/33)

Release, Rearviewmirror, Whippin', Go, Animal, Dissident, State of love and trust, Breath, Blood, Daughter, Why go, Hold on, Jeremy, Even flow, Black, Alive

Porch, Rate, Immortality, Corduroy, Garden, Leash, Rockin' in the free world, Happy trails, Indifference, Not for you*, Rearviewmirror*, Daughter*, I won't back down, Smalltown

live at Boston Gardens, Boston, 11th Apr 1994 /* Saturday Night Live 1994

time: 72:59/73:51 sound: 7 cover: 7 (pd)

No Fuckin' Messiah!

(Octo 012)

Not for you*, Rearviewmirror*, Daughter*, Sittin' on the dock of the bay, Angel, I got a feeling, Alone, Better man, Already in love, Crazy Mary, Last exit, Smalltown, I won't back down, Wash**, Alive**, Black**, Porch**

various live USA 1993-94 /* Saturday Night Live 1994 /** Paris, 10th Feb 1992 (acoustic)

time: 75:44 sound: 8-10 cover: 9 (pd)

New Songs

(QM 031)

Already in love, Better man, Last exit, Hold me, Bee girl, My way, Fuck me in the brain, Yellow ledbetter, Tremor Christ, Not for you, Immortality, Sittin' on the dock of the bay, Hard to imagine, Corduroy, Whippin'

various live USA 1993 and Boston/Murfreesboro 1994

time: 65:12 sound: 8-10 cover: 10 (pd)

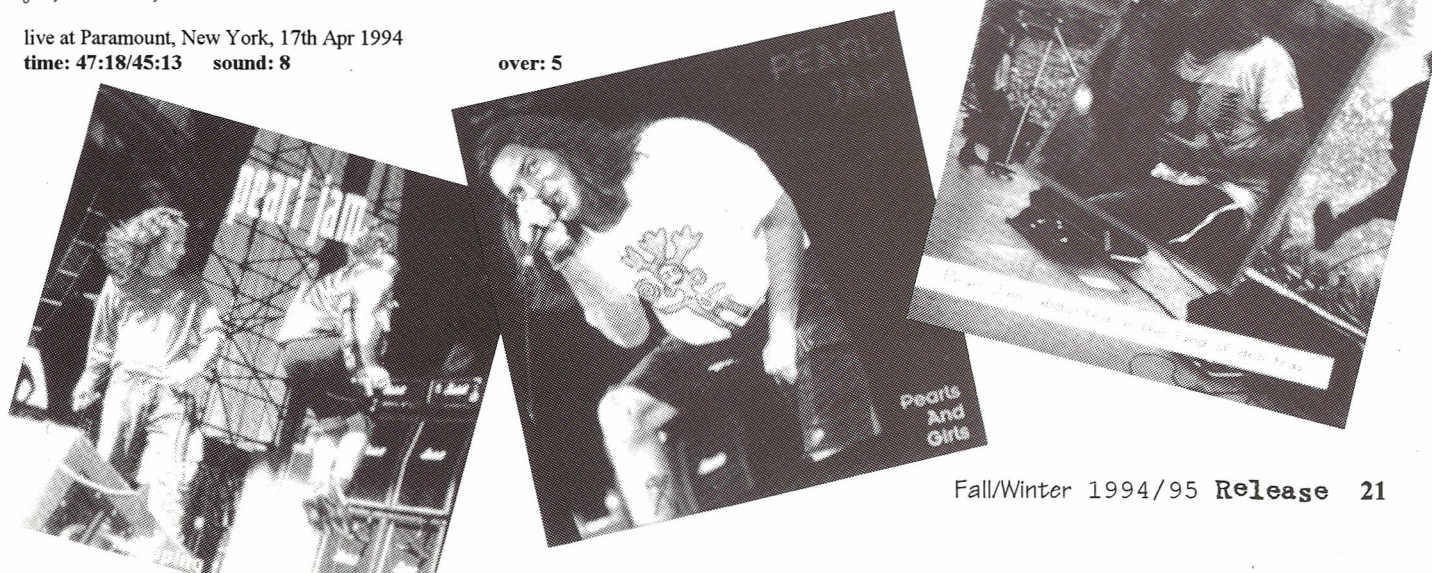
Last American Heroes

(Meteor FM 011/12)

Rearviewmirror, Whippin', Go, Animal, Dissident, Even flow, Glorified G, Daughter, Why go, Jeremy, Alone, Garden, Footsteps, State of love and trust, Already in love, Blood, Not for you, Smalltown, Sonic reducer

live at Paramount, New York, 17th Apr 1994

time: 47:18/45:13 sound: 8 over: 5



Ever wondered what your favorite band member plays on? Here we go:

Jeff Ament's axes:

- Silver 'NBA' Jazz-style fretted 4-string, by Mike Lull Guitarworks
 - Fretless 4-string, natural finish, by Mike Lull Guitarworks
- Flat-black Modulus Graphite Jazz-style (1960 copy) fretted 4-string
- Flat-orange Modulus Graphite Jazz-style (1960 copy) fretted 4-string
 - Zon fretless 4-string with graphite neck, natural finish
 - Wal fretless 5-string, natural finish
 - Hamer 'Fingerpaint' 8-string
 - Flat-black Hamer 12-string
- Washburn AB20 fretless acoustic bass guitar
- Carruthers SUB-1 electric upright

Stone Gossard's axes:

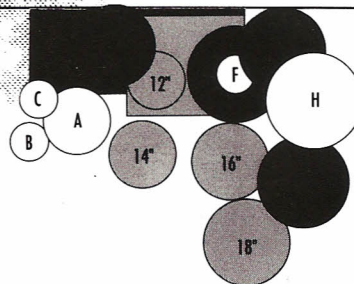
- '74 Gibson Les Paul Deluxe, goldtop
- '78 Gibson Les Paul custom, sunburst
- '78 Gibson Les Paul custom, sunburst
 - '64 Fender Jaguar, white
 - '64 Fender Jaguar, hot pink
- '57 reissue Fender Stratocaster
- '59 reissue Fender Stratocaster
- Hamer Duo-tone, electric/acoustic

Mike McCready's axes:

- '56 Fender Stratocaster, sunburst
- '59 Fender Stratocaster, sunburst
 - '59 Gretsch Chet Atkins
 - '68 Fender Telecaster, blonde
- '70 Gibson Les Paul Deluxe, goldtop with P-90 pickups
- '72 Gibson Les Paul custom, black with three pickups
 - '74 Gibson Les Paul, black
 - Custom Telecaster, by Mike Lull

Dave Abbruzzese's kit:

- A 14" AAX Metal Hi-hat (top)
- 14" HH Fusion Hi-hat (bottom
 - B 8" AA Splash
 - C 8" AAX Splash
- D 17" AAX Metal Crash
- E 20" AAX Metal Ride
 - F 8" AA Splash
- G 18" AAX Metal Crash
 - H 20" AA Chinese
- I 19" AAX Metal Crash



64 degrees and cloudy

In the morning of January 8th 1991, Richardson (TX) was shocked by the tragic suicide of a teen-ager. Jeremy Wade Delle, aged 16, died instantly after firing a gun into his mouth in front of his classmates. Within minutes after the suicide a Crisis Intervention Team went to the aid of the students and teacher to help them handle the crisis situation.

A newspaper article on this incident inspired Eddie Vedder to write the words to a song he called, *Jeremy*. Though the lyrics, as always, are open to many interpretations, the -award winning- video to *Jeremy* rules them all out.

Little is known about the motives of Jeremy Wade Delle. The Press only wrote he was a troubled child and his parents were/being divorced. Eddie gives his character a little more background with the lines: "Daddy didn't give attention ... to the fact that Mommy didn't care," and "Daddy didn't give affection ... and the boy was something that Mommy wouldn't wear." The song was written through the eyes of a fellow student. He remembered picking on the boy seemed a harmless little fuck...

Printed on this page is the original newspaper clipping from that incident as printed in *The Dallas Morning News* on January 9th 1991.

Richardson teen-ager kills himself in front of classmates

By Bobbi Miller
Annette Nevins

Staff Writers of The Dallas Morning News

RICHARDSON — A Richardson High School sophomore, described as a loner who had been in counseling, fatally shot himself Tuesday in front of a classroom of about 30 students.

Jeremy Wade Delle, 16, who had transferred from a Dallas school, died instantly after firing a .357-caliber Magnum into his mouth about 9:45 a.m., police said.

■ Crisis team responds. 19A

Because he had missed class, the teacher in his second-period English class told Jeremy to get an admittance slip from the school office. Instead, he returned with the gun, police said.

He walked directly to the front of the classroom.

"Miss, I got what I really went for," he said, then placed the barrel in his mouth and fired, according to

Please see RICHARDSON on Page 5A.

Richardson teen kills self in class

Continued from Page 1A.

Sgt. Ray Pennington, a police spokesman.

The shooting occurred before the students or teacher Fay Barnett could react, said school district spokeswoman Susan Dacus-Wilson.

It stunned students and faculty members throughout the school at 1250 W. Belt Line Road.

Brian Jackson, 16, said he was working the combination on his locker just outside Jeremy's English class when he heard a loud bang "like someone had just slammed a book on a desk."

"I thought they were doing a play or something," he said. "But then I heard a scream and a blond girl came running out of the classroom and she was crying."

Frightened, but curious, Brian looked into the classroom and saw Jeremy lying on the floor bleeding.

"The teacher was standing against the wall crying and shaking," Brian said. "Some people were standing around her holding her as if to keep her from falling."

Another student, Howard Pierre Felman, an 11th-grader, was in government class when he heard the shot. At first students joked about the noise, thinking that someone was playing around, he said.

"But then we heard a girl running down the hall screaming," he said. "It was a scream from the heart."

Sgt. Pennington said Jeremy apparently had given some thought to his actions because he left a suicide note with a classmate. Investigators would not disclose its contents.

Principal Jerry Bishop said Jeremy's class attendance had been sporadic. Mr. Bishop said he had met with the boy and his father to discuss the problem.

Police said that Jeremy had been in counseling with his father, but they did not know the specifics.

Sgt. Pennington said police did

not know where the youth got the gun and had no clue why he would kill himself in a crowded classroom.

The classmates who witnessed the shooting were immediately ushered to a secluded room for counseling.

About 30 members of the school district's volunteer crisis team arrived to counsel students.

Classes continued throughout the day. Some students were allowed to leave early, but counselors encouraged them to stay at school and discuss their feelings.

Few students knew Jeremy well because he had attended Bryan Adams High School in Dallas last year and had enrolled in the Richardson school in October. They described him as a loner.

"He was real quiet and he acted down at times. He acted sad," said Koury Kashiem, 15.

Lisa Moore, 16, said she knew Jeremy from the in-school suspension program.

"He and I would pass notes back and forth and he would talk about life and stuff," she said.

She said Jeremy wanted to discuss the boy she was dating and also mentioned that he was having trouble with one of his teachers. He signed all of his notes, "Write back." But on Monday he wrote, "Later days."

"I didn't know what to make of it," she said. "But I never thought this would happen."

However, Sean Forrester, 17, remembered Jeremy as friendly with no outward signs of turmoil.

"He never looked like he had anything wrong with him. ... He always made a joke over everything," Sean said.

Jeremy was the son of Joseph R. Delle of Richardson, with whom he lived, and Wanda Crane. The couple were divorced in 1979, according to Dallas County court records.



Jeremy Wade Delle

Mr. Delle could not be reached for comment. Ms. Crane, through a spokesman, declined to comment.

Tuesday's shooting was the first known teen suicide in a Richardson school. It was the first by a Richardson student since 1988, when student suicides prompted the creation of the crisis intervention program in May that year.

Three Richardson students committed suicide during the first half of 1988. They included a sixth-grader and two sophomores at J.J. Pearce High School. One of the sophomores hanged himself from a tree behind Mohawk Elementary School during a weekend.

In 1985, a 17-year-old Arlington student shot himself in front of four fellow students in the drama classroom at Arlington High School.

Earlier, an outbreak of teen suicides in Plano, where eight youths killed themselves in 1983 and 1984, helped focus national attention on the plight of suicidal teen-agers.

Students and counselors agreed that the shock of Jeremy's public demise would have a lingering effect on the Richardson students, particularly the witnesses.

"They are going to go through a ton of sadness, anxiety and fear," said Sheryl Pender, a counselor with Willow Park Hospital in Plano and former director of the Suicide and Crisis Center in Dallas.

Staff writer Jeffrey Weiss contributed to this report.

Vinyl

7"

660441-7 Dissident/Rearviewmirror (live) (in fold-out posterbag sleeve) UK 1994

promo album

Epic-PM1 Live in Atlanta (2LP promo, also on 2CD) USA 1994

Cassettes

cassette-singles

660441-4 Dissident/Rearviewmirror (live) UK 1994

CD

CD-singles

660338-2	Animal/Jeremy/Oceans/Alive (live)	(white cardboard sleeve)	Austr.	1993
660519-2	Animal/Jeremy (live)/Daughter (live)/Animal (live)	(cardboard picture sleeve)	Austr.	1994
660291-1	Dissident/Release (live)	(cardboard picture sleeve)	UK	1994
660291-2	Dissident/Release (live)/Rearviewmirror (live)/Even Flow (live)/Dissident (live)/Why Go (live)/Deep (live)		UK	1994
660291-5	Dissident/Release (live)/Rearviewmirror (live)/Even Flow (live)/Dissident (live)/Why Go (live)/Deep (live)	('Live in Atlanta', in triple cardboard collectors package, first of 3 series of the Atlanta concert)	UK	1994
660441-2	Dissident/Release (live)/Rearviewmirror (live)/Even Flow (live)	(limited numbered edition picture CD, double pack, part 1)	UK	1994
660441-5	Dissident/Dissident (live)/Why Go (live)/Deep (live)	(picture CD, part 2 of the package above)	UK	1994

single-promos

SAMP 2036	Daughter	(rare 1 track promo in cardboard sleeve)	UK	1993
XPED 427	Dissident		UK	1994
A-0317-7	Dissident	(promo for the Atlanta radio broadcast)	USA	1994

CDs

SRCS-6827	Vs.		Japan	1993
477861-2	Vitalogy			1994

VITALOGY

promo-CD featuring Pearl Jam

-	Q CD92	(free promo with Q magazine Autumn 1992, incl. <i>Once</i>)	UK	1992
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Pearl Jam

by Mick Wall

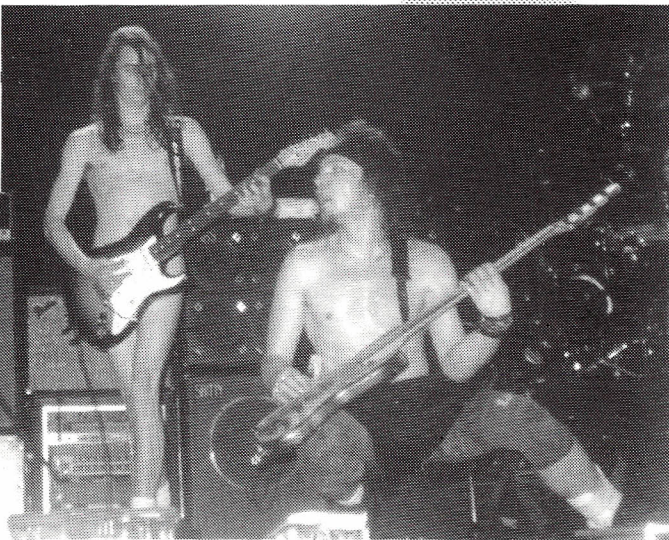
Sidgwick & Jackson Limited (1994), ISBN 0-283-06207-X, £9.99, 175 pages.

I read the book with a lot of pleasure from the beginning till the end in one time (yes, another sleepless night).

I found the numbers after every statement very confusing. When I started reading the book I looked them up (the numbers correspond with the name of the journalist, the magazine and the date). These references are not necessary since the date of the statement is clear and the name of journalist don't mean a fuck to me. Not reading these numbers makes it a whole lot easier.

It's a pity that the death of Cobain was only mentioned at the end of the book in a short footnote. The author does spend one and a half chapter on Andrew Wood († singer of Mother love bone), meaning that Pearl Jam fans have to read to the middle of the book before they read any word on the band where the book is supposed to be about. Due to this the first stories about Mike start in chapter 3, the stories about Vedder in chapter 4 and on Dave even later. I would have written a paragraph on Kurt or nothing at all. Now it looks like, 'oh, I have to mention Kurt as well, let's make a footnote.'

What I loved about the book is, how Mick Wall managed to put an exciting book together purely based on interviews, without even speaking them. The book is thrilling and gave me a sleepless night. I would say that even Pearl Jam fans who already knows a lot about the band, can read info they probably didn't know.
Monique Hoffman (24 October '94)



Pearl Jam - The illustrated story

A Melody Maker Book

by Allan Jones

Hamlyn/Reed Consumer Books Limited (1994), ISBN 0-600-58426-7, £7.99, 80 pages.

Two new photo-books have hit the shelves since the last issue. Allan Jones, a reporter for England's *Melody Maker*, penned a very readable Pearl Jam story by quoting from big interviews (*Rolling Stone*, *NME*, *Rock Power*), concert reviews and his own experience with the band. Jones met with the boys a couple of times, for instance at the Paramount, only days after Cobain's suicide, and wrote several big cover story's on Pearl Jam for *Melody Maker*. The book starts off with a small prediction of where Vedder would

have been at this moment if it weren't for music. Jones says: "You can only imagine Eddie being fucked (did he write "fucked" and not "f***ed" as in *Melody Maker*? Cool!) up in the biggest possible way." The rest of the story focuses, as predictable, mainly on Vedder.

About hundred-and-twenty (!) pictures of Pearl Jam, mostly color, include great on- and offstage pic's from 1991 to 1993, like shots from the Borderline and Oslo 1992, various festivals and even a Green River group photo. The guys who did the lay-out must have had great fun with their computer and all it's special effects, though printing the same photo fourteen times on two pages is a little over the top.

Overall it's a great photo book and a must for every Pearl Jam fan. You can order this book directly from the *Melody Maker* or try it at your local book store. Also available in the same series: *The Lemonheads (the illustrated story)* and more to come...

Pearl Jam

Very Important Paperback music

by Annette Weidner

Paul Zsolnay verlag Ges.m.b.H., Wien (1994), ISBN 3-552-05134-1, DM 19.80, 80 pages (German language).

This picture-book also tells the story with concert reviews and quoting from interviews from various magazines, just like *Melody Maker*'s picture-book. Sources include *ME/Sounds* (German), *Circus* and *The Washington Post*. The story begins with describing the city Seattle to set an atmosphere for the continuing of the story. In contrary to *MM*'s book this one includes quotes by Dave and actually quite a few pictures of him. Mike, on the other hand, it completely ignored. The little over seventy-five, pictures are color and black & white, and overall not that original as those in the book by *MM*. Some of the pictures seem kind of digitalised and aren't very sharp if you look closely. In the back of this book you'll find a very short discography only mentioning albums by the bands involved.

Hard Rock comics #8: Pearl Jam plus Soundgarden

by Todd S. Loren

Revolutionary Comics, San Diego (1993), \$2.50 US, 32 pages

Monthly releases by Revolutionary Comics (unauthorized and proud of it) include Rock 'n' Roll comics, Sport Superstars and Star Jam comics. Issue 8 of the Hard Rock series has got Pearl Jam on the cover plus Soundgarden. The story, by Spike Steffenhagen, basically deals with "a dimension of music like none that has been seen or heard before: the Seattle zone." The guide for this story is the arise of Soundgarden. They gave the cover to Pearl Jam because no doubt they thought it would sell more issues. The illustrations by Ter Pallot are quite cool though most of the time it's hard to find out who's who. The story ends with the message that both bands are scheduled to appear on Lollapalooza II; "Be there or miss out!"

A short epilogue by Dean Hsieh and Ter Pallot provides us with a very original version of the Pearl Jam story. Aunt Pearl's special jam helps young Indian Eddie deal with his strange visions of a stickman image. He finds out the symbol represents everything he stands for. From that day on he never felt so ... ALIVE!

The book is quite enjoyable and an original way to tell the Seattle-scene-story. It's okay as a collector-type thing, but far from a must have.



**NEW YORK (NY), CARNEGIE HALL
'DALTREY SINGS TOWNSHEND', 23 FEB
1994**

Roger Daltrey celebrated his 50th birthday together with Pete Townshend and guest stars such as Lou Reed, Sinéad O'Connor, Alice Cooper and Eddie Vedder. Eddie performed solo versions of *The kids are alright* and *My generation* at these *Daltrey sings Townshend* concerts. Vedder took his role to heart and, much to Carnegie Hall's outrage, trashed his dressingroom, splattered his blood all over the wall and scrawled THIS IS MY GENERATION, BABY in the bathroom.
(Neil Strauss, Rolling Stone)

**NEW YORK (NY), CARNEGIE HALL
'DALTREY SINGS TOWNSHEND', 24 FEB
1994**

Vedder belted out *The kids are alright*, *My generation* and the obscure *Sheraton Gibson*. He then grabbed two huge bottles of Merlot wine and sat in the audience to watch the rest of the show. The detached rocker had such a good time in his seat, he almost missed the show's climax, until he spotted Roger Daltrey and Townshend waving him up to the stage. Afterward, Vedder slumped around the Harley-Davidson Cafe's paced post-event party before walking into the China Club around 2:30 a.m. and belting out three more songs. Cool guy.
(NY Daily News, 2-25-94)

**STREAM OF CONSCIOUS TOUR
SPRING 94 - USA TOUR**

**DENVER (CO), PARAMOUNT, 6 MAR
1994**

time :
attendance :
support act : The Frogs

Make-up show

Pearl Jam began most of their spring shows with the lights dimmed. Candles would light the stage while five silhouettes took position for the first song. Usually this would either be the moody *Release* or *Oceans*, after with the stage lights went on and hell broke loose.

**DENVER (CO), PARAMOUNT, 7 MAR
1994**

time :
attendance :
support act : The Frogs

Make-up show

**PENSACOLA (FL), CIVIC CENTER, 9
MAR 1994**

time : 90 minutes
attendance :
support act : L7, Follow for now
I won't back down, Go, Animal, Even flow, Dissident, State of love and trust, Glorified G, Daughter/WMA, Blood, Why go, Jeremy, Black, Alive, RYM, Smalltown, Porch, Indifference

The tension surrounding the band's opening date, a Rock for Choice benefit at the Pensacola Civic Center on March 9 - one day short of the one-year anniversary of the shooting death of Dr. David Gunn outside a local abortion clinic - was great enough that the promoter had a SWAT team on call to protect the bands. Death threats were said to have been received by Pearl Jam.

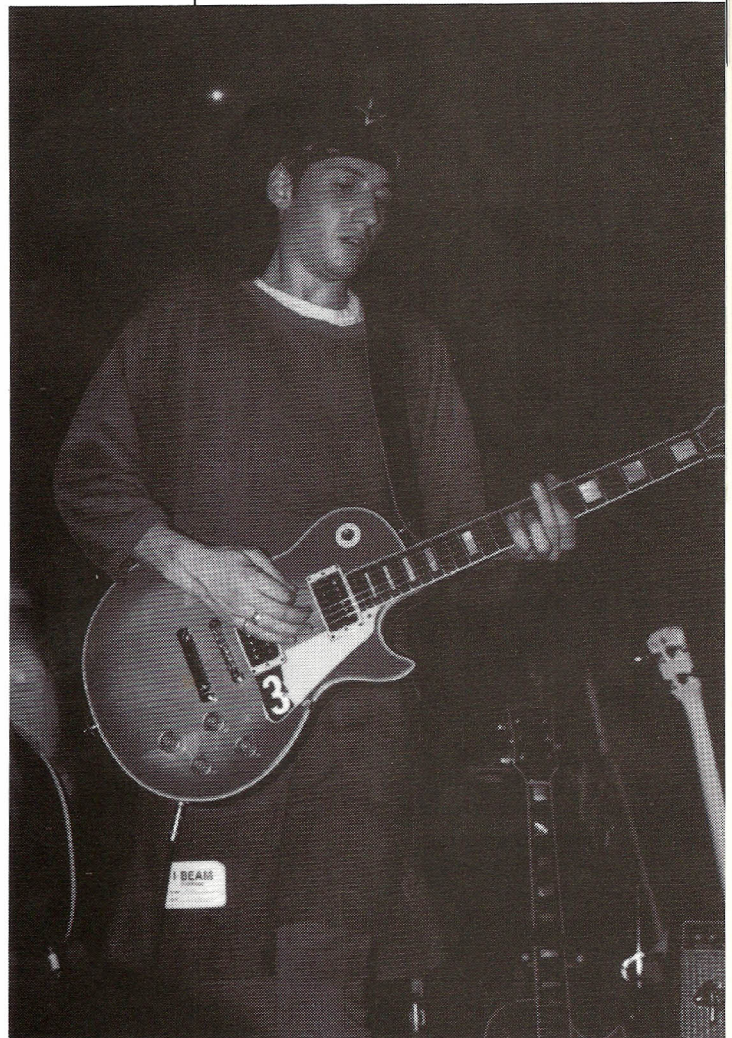
Follow for now and L7 revved up the rather sluggish crowd in fits and starts during their sets, but there was no question whom Pensacola's youth had braved the downpour to see. When Eddie Vedder - sporting a T-shirt with DR. duct taped on the back - opened Pearl Jam's set with a plaintive, acoustic version of Tom Petty's *I won't back down*, he could barely be heard above the earsplitting screams.

The singer kept political speak to a minimum initially, contenting himself to tease guitarist Mike McCready, who, it turns out, was born in Pensacola. 'Mike and I used to room together, and he used to sit on the bed and mumble. I always thought he was praying,

but it turns out he was just thanking God he got out of Pensacola. 'Just past the show's halfway mark, though, Vedder let fly with a lungful of pro-choice-inspired hot air. 'I'm usually good about my temper,' Vedder told the crowd, 'but all these men trying to control women's bodies are really beginning to piss me off. They're talking from a bubble. They're not in touch with what's real. Well, I'm fucking mean, and I'm ugly, and MY NAME IS REALITY.'

Alive was dedicated to David Gunn Jr. who was watching stageside with his girlfriend as thousands of Bics ignited in tribute. Pearl Jam worked themselves into a frenzy as the song built momentum, McCready plowing into his amp stack to send it tumbling. Vedder, the picture of unmitigated rage, striking repeated blows at the wooden stage floor with the base of his mike stand until he succeeded in hacking a gaping hole in it.

Photograph taken by Tony Alves



At encore time, Vedder brought out Gunn, who did his late father proud, despite any anxiety he might have felt about facing such a large gathering. 'We are the majority,' Gunn told the crowd, 'and as long as we stand together, we can take this country back from

the zealots who are trying to take our choices away from us.' The applause was deafening; Gunn, who later left the show with Vedder's mangled mike stand, looked truly overwhelmed.

(Kim Neely, *Rolling Stone*)

Eddie opened this *Rock For Choice* show, in Mike's birthplace, with the Tom Petty song, *I won't back down*, solo.

'How many of you people know that he was born in Pensacola? That's a true story! You know, me and Mike, when we first started playing, we used to room together and every night he'd sit on the side of the bed. I'd hear him mumbling and I realize later on he was thanking God every night that he made it out of Pensacola.

When Mike had a little trouble starting off *State of love and trust* Eddie remembered him he was in his hometown, 'You don't wanna fuck up'.

CHICAGO (IL), CHICAGO STADIUM, 10 MAR 1994

time : 150 minutes

attendance : 13,000

support act : **The Frogs, Urge overkill**
Release, Animal, Go, Even flow, Dissident, Empire carpet song, State of love and trust, Why go, Jeremy, Glorified G, Daughter, Not for you, Rearviewmirror, Blood, Alive, ?, Porch, Garden, Happy Birthday, Jeff, Black circle, Black, Tremor Christ, Footsteps, Rockin' in the free world, I won't back down, Leash, Sonic reducer, Indifference.

This night the band introduced two new songs: *Black circle*, a punk love-song to vinyl, and *Not for you*, a harangue about star fuckers.

There was Eddie Vedder, he of the terminally furrowed brow, joining opening act The Frogs on Thursday in Chicago Stadium to perform The Who's *See me, feel me*. In a silver robe with arms raised, Vedder mocked his rock star/messiah image.

(Greg Kot, *Chicago Tribune*)

Fears about whether the band could maintain any sense of intimacy in larger venues can be laid to rest, if a two-and-a-half-hour blitzkrieg on March 10 at Chicago Stadium is any indication. That the show fell on Ament's birthday and that Chicago is Vedder's hometown might have lent the proceedings additional energy, but the real charm lay in

the show's simplicity. The staging was spare - a scattering of candles and jewelcolored lights - and more important, the band kept things informal. Taking requests from the crowd, veering off into impromptu jams and

We are stickin' around for quite a while, any requests? Someone is yelling that they want us to bring back the Frogs out to play? The crowd definitely didn't want to hear the Frogs. 'You don't like the Frogs.

Photograph taken at Amsterdam (1992) by Rolf Barendse



pausing for on-stage setlist discussions. 'Just make something up.' Vedder was heard suggesting at one point. The band expertly walked the fine line between spontaneity and self-indulgence, which is the secret ingredient of any awe-inspiring show. The spectacle of Gossard leading 13,000 people in *Happy birthday to you* for Ament - not to mention the on-stage food fight the band had with Ament's cake after he blew out the candles - didn't hurt, either.

(Kim Neely, *Rolling Stone*)

'Don't think that you know me, when I don't even know myself.'

'Nice place good evening. It is pretty cool to play rock and roll in this building. How was the sound? It is lucky we play, I certainly wouldn't have made it in playing basketball. Jeff maybe. In fact it is his birthday. He is the biggest Bulls fan I know. This song is called *Dissident*, were Vedder's first words to the crowd.

'I was born here you know. Some say it is not my hometown, but I have got a song here to prove it'. A piece of the *Empire carpet song* was supposed to be the evidence. *State of love and trust* followed this little ditty.

'Can you see the real me', Eddie sang at the end to *Daughter*. He continued with 'Don't think that you know me, when I don't even know myself.

I thought MTV was trying to teach you *to free your mind*. If your mind was free, you would like the Frogs. This song is called *Blood*, I hope you like it.'

'This is a new song. It's a love song about vinyl' introduced *Spin the black circle*. This was the first time Pearl Jam played it live.

'You know you get in a situation like this, we didn't how hard it was to get in here, it just seems like a relief you know. We are thinking of what you want to hear. We need to vote. We have two very different songs. We have one called *Sonic reducer*.' Since the only two lost persons in the crowd yelled to this song, Eddie continued with 'I don't think very many people know that one. The X-mas single from 2 years ago.' Yes I guess two more people remembered the song. 'Or *Footsteps*? YEAH.

'Today is the year anniversary of the Dr. Gunn's assassination and this is kind of his theme song so I'm gonna play it', Vedder said before *I won't back down*. See Pensacola (March 9th, 1994) gig for more information.

'Are you guys ready to hear my solo?', Jeff said before *Indifference*.

CHICAGO (IL), REGAL THEATRE, 13 MAR 1994

time : 140 minutes

attendance : 2500

GLORIFIED 

support act : The Frogs
Oceans, Go, Last exit, Once, Even flow,
Rats, State, Breath, Glorified G,
Daughter/WMA, Animal, Not for you,
Smalltown, Alive, Tremor Christ, Black
circle, Hard to imagine, Yellow ledbetter,
Rearviewmirror, Alone, Black, Porch, Angel

Eddie joined support act The Frogs for their final song, *I only play for money*. Vedder, nursing a cold, seemed to be having a tough time of it during the first few numbers, but a third of the way into the set, the hoarseness dissipated, and from there on in, the show was a rowdy tour de force, chock-full of rarities (*Yellow ledbetter*, *Footsteps*, *Alone*) and shot through with electricity. Midway through an encore of *Porch*, an exuberant Vedder edged his way out onto a high balcony. Perched high above the crowd, apparently having realized too late that the throng below represented more of a threat than the jump, he paused for an agonizing interval before finally giving himself over to a backward free fall. As expected, the fans below politely caught him, then immediately transformed themselves into a pack of wild dogs. The several minutes before crew members were able to fish Vedder out of the melee were scary, indeed. Pearl Jam bid adieu to Chicago with the spare, achingly beautiful *Angel*.
(Kim Neely, *Rolling Stone*)

See page 39 for a detailed review on this show.

ST. LOUIS (MO), FOX THEATRE, 14 MAR 1994

time :
attendance :
support act : The Frogs

ST. LOUIS (MO), FOX THEATRE, 15 MAR 1994

time :
attendance :
support act : The Frogs

LAFAYETTE (IN), ELLIOT HALL, 17 MAR 1994

time :
attendance :
support act : Grant Lee Buffalo

DETROIT (MI), MASONIC THEATRE, 19 MAR 1994

time :

attendance :
support act : Grant Lee Buffalo

ANN ARBOR (MI), CRISLER ARENA, 20 MAR 94

time :
attendance :
support act : Grant Lee Buffalo
Jeremy, *Go*, *Animal*, *Dissident*, *Even flow*, *Glorified G*, *Daughter/WMA*, *Breath*, *State of love and trust*, *Last exit*, *Garden*, *Why go*, *Deep*, *Alive*, *Porch*, *Nothingman*, *Three little birds*, *Yellow ledbetter*, *Black*, *Rearviewmirror*, *Not for you*, *Blood*, *Indifference*

Jeremy surprisingly opened the set, probably because Pearl Jam omitted to play this song the night before. As far as we know they have never opened with *Jeremy* before. After *Even flow*, the band played 'Name-that-tune-by-Pearl Jam' with the crowd, first playing four, then six notes.

Eddie joked about the wild crowd this night, 'First there was a bomb threat in Indiana. Then we had trouble with people backstage at last night's show. Now they tell us that there's escapees from the insane asylum. They can be identified by the yellow bracelets.' Guess what all the

'All the hype and all the bullshit around the band and getting tickets and all that crap. It's just the music. It is really hard to stand up against all that shit.'

When Pearl Jam came back for the encores Eddie said, 'We're gonna do something weird right now. We want to keep each show different, so we're just gonna play a few mellow songs here.' Jeff played a guitar and Stone a bass on the new song, *Nothingman*. After this they played a tune by Bob Marley, *Three little birds* and *Yellow ledbetter*!

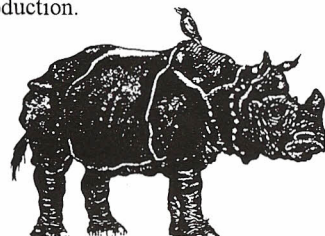
'Thanks for coming by, it's nice having a drink with you, hanging out, it's a pleasure. The pleasure is ours. We have actually been thinking about, we have played a lot of places in Michigan, we have played, East Lansing...' A 'boo' from the crowd followed. 'What did I say?', Vedder asks the crowd. 'Your ex-girlfriend lives there or something? Is it dry there, or what is it? I can't believe we are still around. This is called...well you will figure it out!'. *Blood*.

'You guys have been great! Jesus fuckin' Christ! You are just fuckin' awesome. All the hype and all the bullshit around the band and getting tickets and all that crap.



Photograph taken at Grop (1992) from Ton

people in the pit had round their wrists... *State of love and trust* followed this introduction.



It is just the music. It is really hard to stand up against all that shit. So thanks for coming and take care of eachother. You guys deserve applause!'. This introduced *Indifference*.

CLEVELAND (OH), CONVOCATION CENTER, 22 MAR 1994

time : 140 minutes

attendance :

support act : Grant Lee Buffalo

Release, Go, Animal, Dissident, Even flow, Glorified G, Garden, Daughter/I won't back down, Jeremy, Why go, Alone, Oceans, State of love and trust, Black, Blood, Alive, Porch, Rats, Rearviewmirror, Smalltown, Leash, Rockin' in the free world, Sheraton Gibson, Indifference
Eddie tried to sing *I won't back down* at

Photograph taken at San Francisco (1991) by Tony Alves

'That Jeremy video sold a lot of guns. A lot of parents want to get rid of their kids. They just bought them a gun.'

Vedder opened the last encore solo with *Sheraton Gibson*. He told the crowd he wanted to play a really cool song by his idol, Pete Townshend. He asked the crowd to be quiet so they could hear the song and as a matter of fact they kept their mouth shut. Huh? Great song by the way. *Indifference* concluded this show. 'Take care of yourself, alright'

from Memphis who doesn't like the view' (*Deep*).

'Before we continue having a good time, I just want to make sure that, I guess you have all figured out that there is a rockin' roll concert at the gunshow which is next door right? That Jeremy video that sold a lot of guns. A lot of parents want to get rid of their kids. They just bought them a gun. A lot of improvisation during *Daughter* with the Elvis classic *Suspicious minds*. *WMA* concluded this improvisation.

'The only fuckin' reason you guys chant my name is because I am the only guy in the band, whose name has two syllables. We call Stone, Stonie. You can chant that!' Then Vedder starts chanting: 'Stonie, Stonie'. A little piece of *Walk this way* followed. *State* was played.

'It's okay to be gay in Memphis, isn't it?', Eddie asks the audience. Since the crowd wasn't responding very loud, he continued with 'Let's do it one more time, I couldn't really hear you! Is it yes? No? Anybody who said NO is a fuckin' asshole. Grow up, get a life, fall in love, this is a new song called, *Last Exit*'.

Again a kid was pulled on stage by Eddie. This time while playing *Leash*. The young boy sang the chorus and then dived back into the crowd.

'No really we have never been to Memphis before, I don't think so. We came with an open mind, you know. There is a lot more here than fuckin' Elvis!'. While Mike wanted to play an Elvis song, Vedder already started with *RVM*.

'You want to hear another new song before we go? It is up to you? It is written for you even though it's called *Not for you*'.

During *Blood* Ed banged his mike stand on the stage floor to the beat and proceeded to burst a hole through the stage. Mike played one hell of a guitar solo in the middle of the song. The band left and re-emerged for the encores through this same hole. Back on stage the band wore Elvis sunglasses and seemed in a jovial mood. 'Thank you, thank you much', Ed said in a Presley way. He wanted to rush things up by saying: 'Mike McCready starts a song and if he doesn't start it the next 15 seconds, we kick his ass.' 'The question is', Stone continued, 'can he play with that stupid mask on?' Mike was wearing a frumpy-old-man mask and Eddie skated around on his skateboard. *Baba O'Riley* followed.

'The only fuckin' reason you guys chant my name, is because I am the only guy in the band whose name has two syllables!'

the end of *Daughter*. He continued the improvisation with some 'rap' (yikes) lines. *Alone* was introduced with 'so lonely, so lonely', you know the Police song. Hey guys, the last time you did something from the Police was Stockholm (June 25th, 1992)!

Vedder tries to recognize faces after *State of love and trust*.

Rats opened the first encore and *Rockin' in the free world* the second.

The guys from Grant Lee Buffalo joined Pearl Jam for *Rockin' in the free world* as this would be their last night with the band. Ed climbed a wall of speakers after which he pulled a crowd-surfer on-stage. Holding the kid by the hand they started running around the stage in circles. Then Eddie hugged the kid and said something in his ear. All of a sudden, they both ran to the edge of the stage and dove into the crowd! After a few minutes of hard work for the security Eddie returned to the stage without his shirt. Most likely this was ripped of his body.

LOUISVILLE (KY), LOUISVILLE GARDENS, 24 MAR 1994

time :

attendance :

support act : King's X



MEMPHIS (TN), MID-SOUTH ARENA, 25 MAR 1994

time : 100 minutes

attendance :

support act : King's X

Release, Go, Animal, Deep, Jeremy, Glorified G, Daughter/Suspicious minds WMA, Even flow, Dissident, State of love and trust, Last exit, Black, Leash, Rearviewmirror, Not for you, Smalltown, Blood, Baba O'Riley, Porch

'Everybody ready', Vedder warned the audience after *Release*. 'Young virgin

During *Porch* Eddie walked to the side of the stage and pretended to think about jumping. Instead, he picked up Mike and threw him into the raging sea of bodies. What a smart guy, this way he'll still be cool but keeps his shirt!
'Goodbye, goodnight, see you guys next time in Nashville!'

MURFREESBORO (TN), MURPHY CENTER, 26 MAR 1994

time : 120 minutes

attendance :

support act : King's X

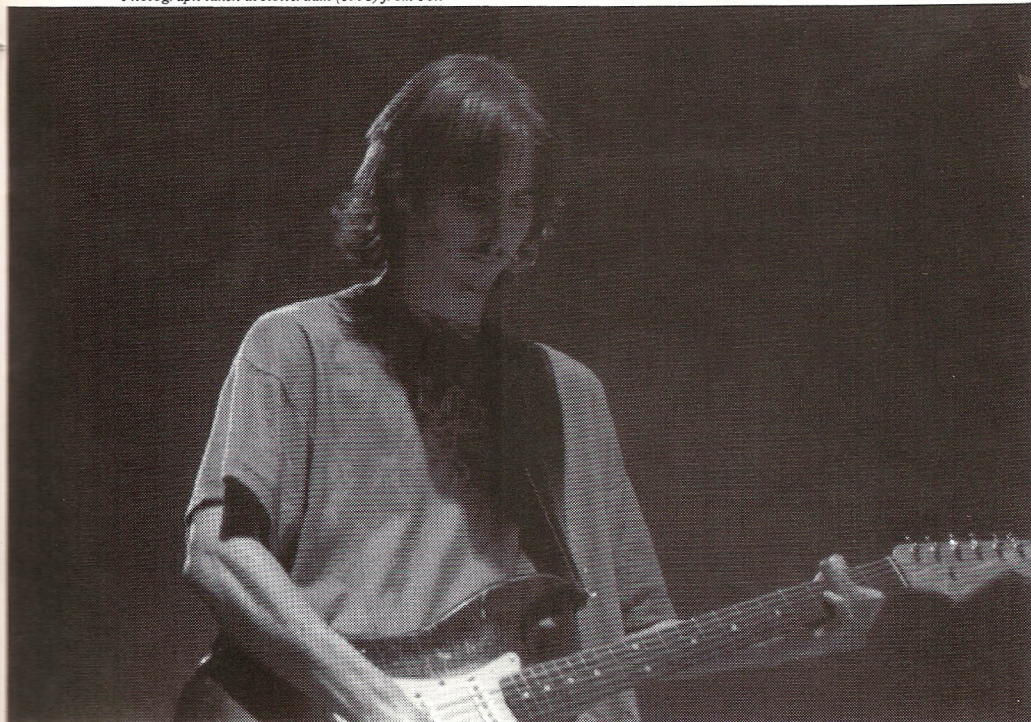
Rearviewmirror, Whippin', Go, Even flow, Dissident, Deep, Jeremy, Animal, Glorified G, Daughter/WMA, Blood, Not for you, Smalltown, Alive, Porch, Sittin' on the dock of the bay, Rockin' in the free world, Indifference

'We are here to play music, are you here to listen?', Eddie asked the crowd after *Whippin'*. 'I think you got a good thing going'. This is a nice introduction for *Go*. Eddie screamed his lungs out at the end of *Deep*. After *Jeremy*, the whole crowd started singing Eddie, Eddie...

'Hey, enough of that crap. This band exists of 5 men, I ain't a shit without them. They let me be in their band! Before we continue, we should say hi to everybody. Hello to this side overhere, and also to this side. And the people who survived up here in the front.' *Animal* was played afterwards.

Mike was showing off on his guitar, playing it above and behind his head (and finally destroying it at the end of *Porch*)

Photograph taken at Rotterdam (1993) from Ton



and did some great backing vocals on *Daughter*. The version of *WMA*, which was linked to *Daughter*, did almost sound like a remix version. Great rhythm Dave! At the end of *Blood* Ed ties a bandanna in front of his eyes and beats his mike stand on the floor to the beat.

'There is a good request coming up from the front here! It's called *Not for you*.

One line in *Not for you* contains 'Me and Beth ...' He won't be singing these words at later gigs anymore. Before *Porch* Vedder invites the crowd to drop by him when they're in Seattle. He is in the phone book, so that's no problem (...). But he added, 'I have to take that back. If you come to my house I'm going to have to shoot you. I need my privacy. Yeah, you

Photograph taken at Amsterdam (1993) by Irma Verhoofstad.



need your privacy. Don't you? You need your privacy. We all need our privacy! Did you ever wonder why your mum and dad, don't let you have a lock on the door? I still suffer from that, I need a lock on my fuckin' door. What the fuck is a door for if you can't have a lock on it? Tell your mum and dad I said Hi then fight for your rights as kids, one, two, three, four...

You know what song they played! Mike played one hell of a solo during *Porch*. 'If the devil is six and if god is seven', Eddie sang half way *Porch*. I guess that's a song by the Pixies.

'It's all a kind of strange, 'cause you know, we are just this band. There is all this crazyness about, how many people like your band, we can't figure it out anyway. We probably would have, hey sssst, it's story telling time. But eh, we'd probably would have lost our minds and killed ourselves and killed one another long ago, like maybe a year ago, had we not had such good influences. Last year we toured with Neil Young.' The whole crowd screamed YEAH. And Vedder continued with 'and he was a horrible influence. But the guys in his band...No, he is great and the Booker T's and the M.G.'s are the band that played with him. There is a guy named Steve Crapper he lives right down the street and he came down tonight. Ladies and gentleman, Steve Crapper. It is a honor to play one his songs here with him tonight.'

Together with Steve Crapper on guitar, Eddie sings *Sittin' on the dock of the bay*.

{This live version was also broadcast on april 3rd 94 during the Atlanta aftershow}.

SPRINGFIELD (MA), CIVIC CENTER, 6 APR 94

time : 120 minutes
attendance : 6.800
support act : Mudhoney

Rearviewmirror, Whippin', Go, Animal, Dissident, Even flow, Glorified G, Daughter/WMA, Why go, Deep, Rats, Last exit, State of love and trust, Black, Alive, Porch, Not for you, Blood, Yellow ledbetter, Once, ?, My generation, Smalltown, Rockin' in the free world, Black circle

'There is a letter up here. Someone threw a letter! Who was it? It says: Eddie Vedder on me.' He read some more lines. The whole started screaming, READ IT, READ IT! 'It's kinda long. You better sit down then. Okay I'm reading it'. But before he could read a letter, Stone started to play *Glorified G*. 'I stink! Do you want to smell me? Would you smell me? I can smell it. I love it', was the introduction to *Rats*. 'This is something you have never heard before. It has such good beat. You are going to like it anyway', Vedder said before *Last Exit*. When Dave started the beat, Ed said, 'You see!' Eddie had been successfully ducking shirts and debris all night but was nailed squarely in the face during *State of love and trust*. Stone laughed big, and afterwards yelled excitedly 'Throw things at him! Throw things at him!' Before Pearl Jam started the first encore, Vedder was making fun of the audience. 'This is a new song. It is written just for you even though it's called *Not for you*.' After *Blood*, Eddie announced that they would take requests. 'We have a winner,' Vedder said followed by a rare but great version of *Yellow ledbetter*. After the final note Ed stood back and applauded Mike's superior playing. He deserves it!

ROCHESTER (NY), WAR MEMORIAL, 7 APR 94

time : 120 minutes
attendance :
support act : Mudhoney



Wash, Animal, Go, Dissident, Why go, Jeremy, Glorified G, Daughter/Jam, Breath, State of love and trust, Rats, Once, Black, Alive, Rearviewmirror, Corduroy, Smalltown, Jam(?), Porch, Indifference

Wash appeared as a rare opener for tonight's show. It was the first time Pearl Jam played this song live during this tour. They also introduced a new song tonight, *Corduroy*.

'It's nice to be here. What are you doin' for a living? You sleep? Do you eat? Do you fuck?', Vedder said before *Glorified G*.

'You say fuck this, fuck that, fuck life. Living is the best revenge!' introduced *Daughter*. A piece of *Another brick in the wall* was linked to the song.

After *Alive*, Eddie took his guitar for playing three songs in a row, *Rearviewmirror*, *Corduroy* and *Smalltown*. 'That's a song for our new album', Ed said after *Corduroy*. 'We can play another one if you want to?' A big yeah followed. 'In fact we could play the whole album!'

Fortunately, the crowd knew that Pearl Jam would never do that, so instead of chatting, they laughed! I want to play *Smalltown*, but Mike wants to play something else. Mike played a piece of *Release* and *Whippin'*. One hell of a jam/song/demo followed *Smalltown*. I don't know what it is, but guys, if this doesn't exist guys, please work it out. It really sounds great!

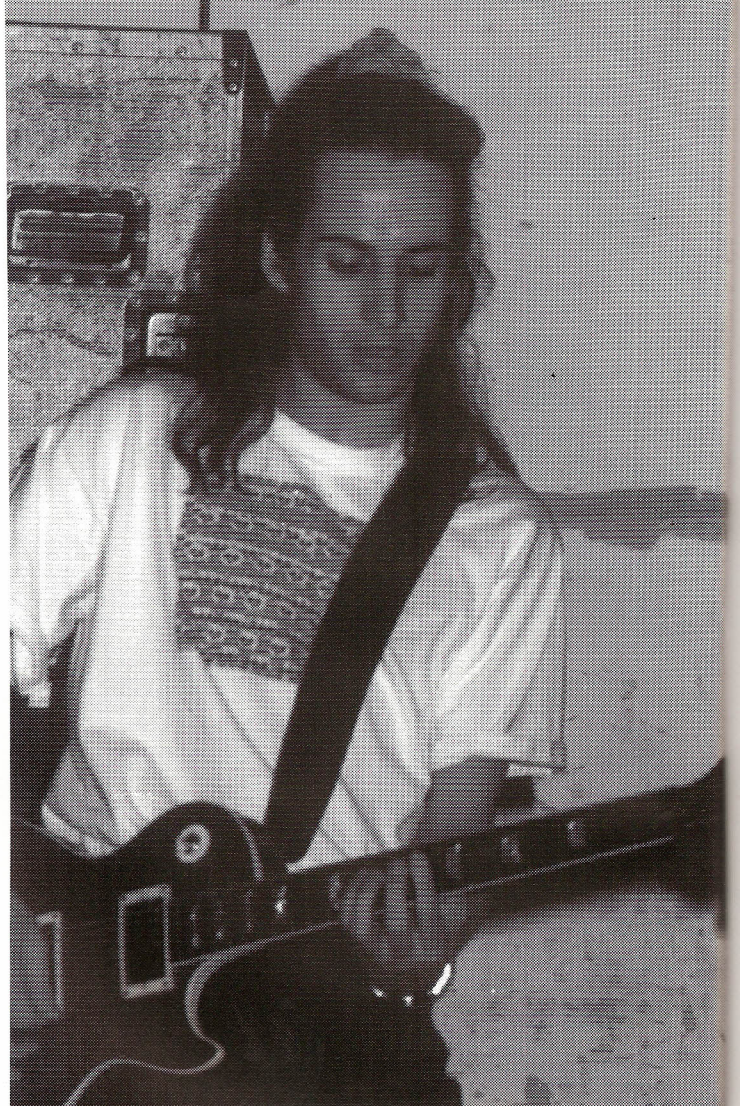
A very good and different middle section was played by Pearl Jam during *Porch*. Jeff, who exploded with energy after the *Porch* jam, was jumping all over the stage, off the drum riser and finally leaping across the stage like a gazelle. The landing was less graceful, landing on his butt and careening into Mike's speaker stack. He lay there laughing and played horizontally for a minute or two.

Indifference concluded this show. A loud applause followed when Pearl Jam left the stage. 'We want more' didn't help.

WASHINGTON (DC), PATRIOT CENTER, 8 APR 94

time : 110 minutes

Photograph taken at Groningen (1992) from Ton



attendance :
support act : Mudhoney

Daughter, Even flow, Breath, State of love and trust, Footsteps, Black, Alive, Porch, RVM, Corduroy, Not for you, Smalltown, Blood, Indifference, Rockin' in the free world

This night Kurt Cobain's bloody suicide was made public, after earlier on the day his lifeless body was discovered in his Seattle home. The band was pretty shaken up by it.

Eddie said from the stage: 'None of us would be here tonight if not for Kurt Cobain.'

Needless to say, the show was intense, for some it was the best Pearl Jam show ever. They sung *hey, hey, my, my* and *American Pie* at the end of *Daughter*. Eddie developed what seem to be new stage habits, and Mike's solos were incredible (yes, they were better than ever). The whole show was played in this

'we need your help' state of mind. At one point Eddie was talking to the crowd and told us how sometimes people elevate others, referring to Kurt and himself, and how easy it is to fall.

See page **12** for a detailed review on this show

BOSTON (MA), BOSTON GARDENS, 10 APR 94

time : 120 minutes

attendance : 12.000

support act : Mudhoney

Release, Go, Animal, Dissident, Why go, Deep, Jeremy, Glorified G, Sweet emotion, Daughter/WMA, State of love and trust,

And not only does Vedder not sing to the audience, the rest of the band doesn't play to them either. They either face each other, look at the floor, watch their own fingers or stare at some point far off in the distance. There's none of the communication between the band and the audience that's such a regular part of most rock shows, and it makes watching Pearl Jam at times awkward. But Vedder and co. will be the first to say that Pearl Jam is a band whose sole function is to create stirring music - not a stage show.

(Jeff Kitts, Guitar School)

Starting with *Release* was probably the best thing PJ could do.

During *Go*, Dave beat the hell out of his drums like nobody else can.

'Young virgin from Boston', Vedder sang

Ed is refering to the Neil Young song *Hey Hey my my*. Neil sings 'It is better to burn out then to fade away', Vedder reversed some words.

Every word of *Glorified G* was sung very loudly by the crowd and of course Stone. At the end of the song Eddie sang a sliver Aerosmith's *Sweet emotions*, Boston's own rock 'n' roll legends were in attendance this night. Dave picked the improvisation up and joined Ed with a cool drum rhythm!

A long improvisation at the end of *Daughter*. Before PJ linked *WMA* to *Daughter*, Eddie sang some lines of *Hey Hey, my my*.

One hell of a guitar solo by Mike during *Garden. Blood* was dedicated to Kurt. Before *Black*, Vedder sang a few lines of *Sweet Emotions*.

'The next song is for Keith. I hope you hear a love song before you die! This is called *Alive*.'

'Thanks for having us, thanks for coming, one, two, three, four....'

'We will continue, if you turn up the lights a bit. Turn up the light! No, not all of these. There are a few people up front I want to thank! That girl, and this girl with the black hat...

'I took a drive today, time to emancipate'.

Smalltown was sung by the whole crowd. The same goes for *Leash*.

Only one song in the last encore, but it was well worthwhile, a very strong version of *Yellow Ledbetter*. 'It's been a big night for us, it's been a big night for you!', Eddie said during the last notes of *Yellow Ledbetter*. Good work Mike!

BOSTON (MA), BOSTON GARDENS, 11 APR 94

time : 120

attendance : 12.000

support act : Mudhoney

Release, Rearviewmirror, Whippin', go, Animal, Dissident, State of love and trust, Breath, Blood, Daughter, Why go, Hold on, Jeremy, Even flow, Black, Alive, Porch, Rats, Immortality, Corduroy, Garden, Leash, Rockin' in the free world, Happy trails, Indifference.

Photograph at Amsterdam (1993) by Richard Canten



Garden, Blood, Black, Alive, Porch, Once, Rearviewmirror, Not for you, Smalltown, Leash, Yellow ledbetter.

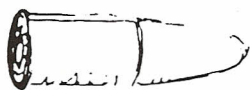
Though his voice was in a fine form, Vedder's lack of physical presence gave the show no visual appeal. Occasionally, he would trip ungrace-fully across the stage or let loose with a flurry of headbanging - but mainly he just stared at the floor and made no attempt to connect with the audience. You could argue that he may have been too distraught over Cobain's death to stay focused - but hasn't he acted this way all along?

during *Deep*. This was actually the first interaction of Ed with the audience. Okay, despite the 'thank yous' after *Animal*.

Jeremy was linked to *Deep*, nothing new about that, but it still sounded great. The short version of *Jeremy* was played. If PJ continues to play this version then it would be very rare when they play the regular version.

'Hey,.....I gotta admit, we got a lot on our minds. It is tough to play. I personally felt we shouldn't play at all. It is really very odd, it's just like that empty feeling. It is alright to fade away and **not** to burn out'.

Bit e



* h z s .



An 2 1/2 hours gig. MTV shot some live footage here and a pre-gig interview with Eddie where Eddie gives his emotional comment on Kurt Cobain's suicide. About Kurt, he sang - during *Daughter* - a snippet from the Neil Young song with the line Kurt quoted in his suicide note, 'better to burn out than to fade away' instead he sang 'better NOT to burn out than to fade away'.

This night was again opened with *Release*. *RVM*, which wasn't played last night, was introduced with 'How does it sound? Is it alright? Let's just play, that is all we can do. Let's do it together!'

After *State*, Eddie continued his talking with the crowd. 'The next song is of the same record as the last, which we only did because our favorite band Mudhoney was on it. And they were right, it is all overblown'. This song is called *Breath*. The outro was fuckin' brilliant. Some great guitar riffs of Black Sabbath's *War Pigs*.

Again some lines of *Hey Hey my my* during *Daughter*. 'It is not better to burn out than to fade away. It is not better to burn out than to fade away', Vedder sang. After *Why go*, a new song (improvisation?) was played by Pearl Jam. It sounds great though, it's a ballad, called *Hold on* (not to be confused with *Hold me*).

'Eddie bought some Boston Celtic shoes a couple of days ago', Jeff said before *Rats*. 'He was talking about wearing them, he was just chickening out on me. He said he was going to wear them, what do you

think?' Eddie continued with 'I warned you! If I would have been in Chicago.... Believe me, in Chicago they are selling them cheap.' 'Oh fuck, we ain't coming back to this place so we might as well play a little longer', EV said. A little piece of blues as intro for *Rats*.

Pearl Jam had a big surprise in stock for the audience, they played *Immortality* and *Corduroy* live for the first time. What a brilliant song, *Immortality* is!!

'Look everybody, it's just about 11 o'clock. You know what that means! We have to leave the stage at 11 o'clock'. A big 'boo' from the crowd followed. 'New rules', Eddie continued. 'Celtics are playing tomorrow. Oh wait, it is not tomorrow, it's the next day. Well, we can play all night.... *Leash*.

During *Rockin' in the free world* (Matt from Mudhoney), an incredible show of strength was displayed by Eddie pounding through the stage with his mike stand, and exiting through this hole.

During the encore Dan and Matt from Mudhoney came on stage completely drunk. 'This is a song for John Kennedy 'cause we all know you are a big fat bastard. This is a song about Bing Crosby', and they start singing. 'Boem ba dida,

THE
EMPIRE
POLO
CLUB

in Indio
15 minutes from
Palm Springs

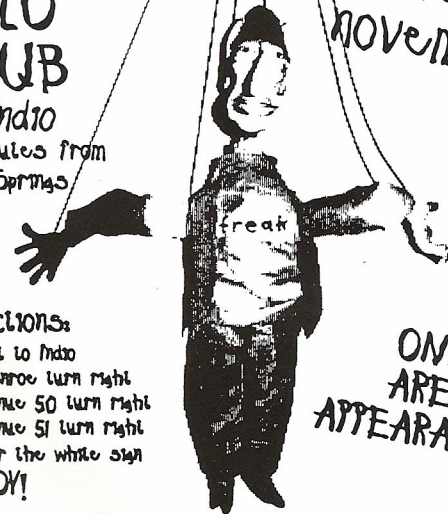
DIRECTIONS:

10 East to Indio
Exit Monroe turn right
At Avenue 50 turn right
At Avenue 51 turn right
Look for the white sign
ENJOY!

PEARL JAM

with special guests

Friday
November 5



boem ba dida, happy trails to you, boem ba dida, boem ba dida,... After a while Matt says, 'I think they like this, Dave! Thank you very much, God bless you, Merry X-mas and it's my birthday.' *Indifference* ended this great show!

BOSTON (MA), ORPHEUM THEATRE, 12 APR 94

time : 120 minutes
attendance :
support act : Mudhoney

Photograph taken at Rotterdam (1993) by Bianca



The most frightening thing of this festival was when they played Pearl Jam's *Alive* over the PA and that got the biggest response over all the bands, so how can you beat that?

Billy Corgan (Smashing Pumpkins) during *Pink Pop* 1994

Oceans, Even flow, Sonic reducer, State of love and trust, Hard to imagine, Immortality, Go, Animal, Glorified G, Daughter/Suck you dry, Alone, Not for you, Better man, Rats, Blood, Release, Tremor Christ, Once, Fuckin' up, Dirty Frank, Yellow ledbetter, Jam, Rearviewmirror, Smalltown, I've got a feeling

The setlist for this show was made up by the crew members - and it showed. A lot of 'b-side' songs, new songs, and outtakes were placed on the setlist.

The crew choose *Oceans* as the opening song, good choice.

'Hey, this next song is called *Sonic Reducer* and we'd like to involve someone from Mudhoney, Mark Arm.' Mark sang the first verse.

Before *State* Eddie confirmed that they were going to play things they hadn't played for a long time and things one might have never heard before.

A beautiful version of *Hard to imagine* followed *State*, which was in turn followed by another great ballad - *Immortality*. Again Eddie sang a piece of *Hey hey my my*, but this time at the end of *Immortality* instead of *Daughter*, as he usually does.

Pearl Jam played a piece of Mudhoney's, *Suck you dry* at the end of *Daughter*.

'Ever heard of a band called Zeep? Ever heard of a band called the Frogs?', Vedder said. A big 'yeah' followed. 'Ah taste! You never would have known them if they weren't in our program. This song is about people who don't have taste and like us anyway. This is called *Not for you!*'

Ed had a lot to say before *Blood*. 'This is the second and last night of this fucking tour.' (I think he makes a tiny mistake, 'cause it was the third night). 'Play New York and we are going home. It's been really nice these last few days in Boston. We would like to thank our crew, speaking of Rats. You should also thank the one who made the setlist tonight, cause somebody else made it! Let's see, *Betterman*, we played that. *Hard to imagine*, we played that. *Crazy Mary*, we can't play that one. We only play that when Victoria is here. I think there is one

more song. It is a fucking awesome place you live in. Lot of history. It is definitely one of the places I want to live. I was talking to someone last night. He said, fucking Boston, just a bunch of rich college mother fuckers, spoiled, rude, negative attitudes towards women. I wanted to argue with him, but I just don't know, I only come for a few days. I don't know....'

The break during *Blood* took longer than regular. Vedder made a lot weird noises and panted in the microphone.



Pearl Jam began the first encore with *Release. Tremor Christ* fits perfectly with the end of *Release*. Great performance guys! Please do that more often. During the intro of *Fuckin' up*, Vedder screamed to crowd to get up, 'cause he couldn't see them. A great version of *Dirty Frank* followed. It is actually the best live version they played up till now. Mike played another great version of *Yellow Ledbetter*. I'm sorry guys, but his solo's in this song, can make or break the song.

Kinbred to BEING AN Amer  CAN.

'This is a song we haven't played for a long time. That's because we only play this when we do have feeling!', Eddie said as an introduction to a 15 minutes version of *I've got a feeling*. Indeed it was a long time ago they played that song. It was the first time during this tour. Anyway it is good to see, that Pearl Jam still plays their old anthems pretty good with the good old jam sessions and messy solo's.

NEW YORK (NY), 'SATURDAY NIGHT LIVE', 16 APR 94

Not for you, Rearviewmirror, Daughter

'I gather speed, you're so lucky with me (!?)'. Go see Oliver Stone's *The Doors*, Eddie!

Pearl Jam played three songs, the new and unrecorded *Not for you*, *Rearviewmirror* and *Daughter*, which ended with Eddie fading out with a quote from Neil Young's *Hey, hey, my, my*, the song that inspired the 'it's better to burn out than fade away' reference in Kurt's suicide note. 'Rock 'n' roll will never die,' he sang in a voice trembling with exhaustion and beleaguered emotion.

Before the show's final credits rolled, Eddie turned full onto the camera and peeled open his jeans jacket. there was a large 'K' scrawled on his T-shirt, just above his heart. Eddie, you know, had not taken Kurt's death lightly. He had, literally, taken it to heart, to an extent that you worried immediately about the effect it might have had on his own troubled soul.

(Allan Jones, *Melody Maker*)

NEW YORK (NY), PARAMOUNT THEATRE, 17

APR 94

time : 100 minutes
attendance : 3000
support act : Mudhoney

Rearviewmirror, Whippin', Go, Animal, Dissident, Even flow, Glorified G, Daughter, Why go, Jeremy, Alone, Garden, Footsteps, State of love and trust, Already in love, Blood, Not for you, Smalltown, Sonic reducer (w/ Mark Arm of Mudhoney).

Photograph taken (1993) from Ton



'I don't know where we go from here, maybe nowhere. I think this is going to be the last thing for a long time. I'm just gonna live in a fuckin' cave with my girlfriend. I don't think I'll be showing my face for a while. I don't think I'll be making any fuckin' videos. Maybe we'll eventually do some show or something. I just don't know. I'm having a real tough time right now. This is the last night of the tour, and I don't know how we've got through the last week. It's been so fuckin' hard man. So hard. And tonight, you know, it's just going to be so ... so weird.'

(Eddie Vedder backstage at the Paramount talking to Allan Jones from *Melody Maker* before the show.)

Pearl Jam used Soundgarden's *Black hole sun* as the intro-tape to this final night of their American Spring tour, organized especially for the Ten Club members. This extra gig was held at the Paramount Theatre which is located inside Madison Square Garden and can hold between 2500 and 3000 people. Outside the venue scalpers offered tickets up to \$700 a piece!

Kurt is a presence here tonight, especially for Eddie whose performance and spontaneous, emotional outbursts take on the passionate intensity of a personal exorcism. So it comes as no surprise tonight when at the end of a fiercely wrought version of *Daughter* he breaks off into an improvised version of another Neil Young song, *Tonight's the night*, the title track of the album Young recorded as a tribute to two of his own close friends - Crazy Horse guitarist Danny Whitten and roadie Bruce Berry - both of whom died of heroin ODs at the height of Neil's popularity in the seventies.

The sight of Eddie caught in the glare of a single spotlight singing fragments of Neil's own tortured response to untimely death left your eyes stinging with tears of bewilderment and grief.

Dissident is a thing of raging bloody majesty. 'Escape is never the safest plan,' Eddie recites, not sings, slowing the momentum, which up to this point has been one of terrifying abandon. 'Escape is never the safest plan,' he repeats, a piece of weary intelligence, his words hanging in the air, a sombre epitaph.

'I hope nobody gets offended or anything,' Eddie growls, 'but I'm gonna say the word fuck like about eight times in the next 30 seconds. There's a huge cheer, which doesn't vastly amuse Vedder. 'Okay ... okay,' he says, with a edge of impatient disgust. 'So it's now almost like we can stand up here just say the word fuck, and that's enough, uh? We don't even have to play any songs anymore ... Well that's gonna be a lot easier on my throat. But fuck my throat, you know ... What I wanted to say about that last song (*Glorified G - ed.*) we did ... If you ever feel like saying, 'Fuck this, fuck it, fuck you all, I'm getting the fuck outta here,' just remember: *LIVING IS THE BEST REVENGE*.

Having made his point, Eddie leads the troops into the show's second new song, *Alone*.

In Garden McCready takes the spotlight for a gut-wrenching solo. It's a slow-burning thing, McCready's feature here, notes struck and held, each one igniting the next until you begin to think he's going to go up in a ball of fire. When Stone weighs in with a rare solo of his own, things definitely seem on the point of

maximum incineration. And when Eddie finally rejoins the action, things have gone beyond the merely epic.

(Allan Jones, *Melody Maker*)

'I think we'll be okay, we'll be okay'

(Eddie Vedder backstage at the Paramount talking to Allan Jones from *Melody Maker* after the show.)

Fanclubs and fanzines

Ten Club

Okay, we know that everybody knows Ten Club but it is a great fanclub and it is the only official one. A X-mas single and newsletters is what you get when you send 5 dollars. For more information write to:

P.O. Box 4570 - Seattle, WA
98104 USA

Footsteps

Footsteps is a must for every PJ-fan who wants to know everything about the band. It's run by two Mike and Jeff freaks (who knows why), Randy and Kathy. The fanzine is in black and white, contains a lot of concert reports (caught on the act), interesting news items, PJ-stories, many copies of PJ items, like tickets, photo's, and a lot of articles. Keep up the good work, and we love working together with you girls. Footsteps costs 4 dollars. For more info write to:

Footsteps - P.O. Box 77554
Baton Rouge, LA 70879 - USA

Paper Jam

The Dutch Pearl Jam fanclub, *Paper Jam*, is run by three lovely ladies, Mirella, Karen and Marije. 4 times a year they release their Dutch fanzine *Paper Jam*. It is a great fanzine with a lot of info and pictures on your favorite band. For more information write to:

P.O. Box 4156 - 3130 KD
Vlaardingen - Holland

Why?

Why? is a fanzine from the UK made up by Karen. (I told you, only girls do this kind of work, we have got to quit!). Also, this A5-fanzine is full of PJ-information and pictures. Why? gives a lot of details. Some you know and some you certainly don't know. For more info write to:

Why? - c/o Karen Sutton - 83
Burrage Road - London SE 187
LN - UK

Five Against One

Another fanclub, based in Argentina, is called, *Five against one*. Paula, Maria José and Vivi are responsible for the club. Oh no, also this one is run by women. Are we the only guys doin' this? *Five against one* is in Spanish. For info write to:

Arcos 1805 5°B (cp1428) -
Capital Federal - Argentina

New Regal Theatre, Chicago (IL) - March 13, 1994

Yes, I traveled from Toronto to Chicago to see Pearl Jam. Crazy maybe, but I'd do it again, should the opportunity arise. This whole thing started with the idea that my friend Marilyn (from Iowa) and I, who have written since '91, wanted to see Pearl Jam together. After a lot of frustration over not being able to get tickets to the Stadium show, a complete fluke brought us to the cosy little Regal one rainy night in March. It was to be everything we'd hoped for.

The first surprise of the night came when The Frogs, the first of two support acts were playing. On walked Eddie and sang a great, funny little song called *I only play for money* (next line: "I don't give a fuck about the fans"). The crowd who have been less attentive (and polite) to the Frogs than they should have been, really woke up at this point.

The second opening act was an amazing Chicago blues band, Magic Slim and the Mg's, introduced by Eddie: "Bands like this are in your clubs every night. The Blues are alive." Indeed they were, that night.

We knew it would soon be time for the main event when, from where we were sitting, we could see the infamous Pearl Jam huddle behind the amps. Seeing that recreation of the Ten cover was thrilling. The buzz in the air was palpable and we didn't have long to wait now.

My number one wish for the set list was to have *Oceans* open and as soon as Eddie started to count it in, I knew I had my wish. Eddie had appeared on stage with a box of Kleenex, obviously suffering from a cold and a couple of songs in, he said: "St. Patrick's Day came up early, I'm coughing up the green." The delicate beauty of *Oceans* (with it's moving "Beth's at the end") led into a rousing *Go*. The new song we had only heard once before, from '93 and thought of as *Three days* turned out to be *Last exit*. Great beat, fascinating words.

The crowd was amazing that night - totally into the music and there for each other and the band. There was no moshing and the band and the audience were a tight unit from start to finish.

Eddie announced that they were going to fuck around that night - and were we glad they did. There were so many rarities that night - new songs and ones seldom heard live, including *Hard to imagine*, *Yellow ledbetter*, *Alone* and the rarest of all was saved for last. There were also a couple of jams, which had been much missed of late. Pearl Jam jams are better than most band's songs. Except for one struggled-for note, Eddie's cold didn't take away from a stunning performance. With wine bottle in hand, he told the crowd, "Don't drink when you're sick ... and don't get sick when you drink. Advice for the kids." Another comment preceded *Animal*, "This song is about Jeff Ament taking on the Chicago Bulls all by himself." After playing Chicago Stadium three days earlier, I'm sure Jeff must have fantasized about that himself.

Mike played brilliantly that night and really seemed to enjoy the crowd. Jeff and Dave rocked, a tight exhilarating rhythm section and Stone added icing on the cake, as only Stone can do. The music filled that beautiful Moorish room with it's mosaic tiles and starfilled ceiling, it was magic.

The new songs for the most part were driving, heavy as hell and spat out with a vengeance. *Not for you* has become familiar now from it's appearance on Saturday Night Live but that night it was completely new and completely engrossing. *Spin the black circle* struck me as *Blood-like* on the first hearing and as a "love song to vinyl", it gets its message across with a powerful onslaught. It was like hearing *Smalltown* for the first time to hear it done live. The

Support act: The frogs
Attendance: 2500 people.
Ticket price: 16 dollars.

whole audience chorussed as one on: "I just want to scream HELLO", arms upraised, and it was one of those moments that replays in your mind over and over.

As amazing as it was for all of us to be

there in that small place, where every seat was a good one, it was obviously pretty overwhelming for the band as well. At one point, Eddie said he was getting choked up over seeing our reactions to the music. I think we thrilled each other that night.

Hard to imagine was introduced by "You won't have heard this ... legally" (oops) and *Yellow ledbetter* was gorgeous with Mike's solo as a standout. *Rearviewmirror* was another I'd longed to hear and it was riotous. *Porch* is always one that has a two-fold reaction - it's the best ever set-ender, BUT it is the set ender. Eddie spotlighted the band with a flashlight before turning his attention elsewhere. I think everyone was pretty stunned to see Eddie start to climb. I certainly had taken note of the "royal box" in this great old theatre, but thought that aspect of the show to be part of the past. Sure enough, During *Porch*, Eddie ended up there and hovered, suspended in time, for quite a while before he smiled and did a turn, mid-air to land on the upraised hands below. It took a good minute and a half for him to reach the stage again and we all held our breath I think. I guess everyone there felt privileged that we were trusted enough for a trip into the crowd that night - maybe it was because it was "hometown Chicago" or maybe the connection between us was just right that night, but whatever, it was both thrilling and scary at the same time.

What seemed like a long wait ended with Dave coming on stage with a guitar, followed by Eddie, roaring onto the stage on a skateboard. "I heard there are 401 members of the fan club here tonight so there are at least 401 of you that have this single." This was followed by a riveting performance of the achingly beautiful *Angel*. As this is an absolute favourite of mine, it was too-good-to-be-true time. For those of you who haven't read the inspiration for this song - *Eloping Angles* by Sir William Watson, check it out - it's worth the search.

All too soon it was over. Over two hours of Pearl Jam in an intimate, "just us and the music" performance. The people that huddled outside were at once excited and subdued. Eyes glowed and some shouted and some whispered - all moved by the experience. Thank guys, it was a night to remember - I'll treasure the memories forever. Music is the great unifier and for people who live for the music, Pearl Jam are as good as it gets.



Dian Fielding,
Canada



A little cover story for you

The two songs on the next page are covers Pearl Jam quite often play. For a lot of people these heavy rockin' tunes are one of the highlights in the band's set. They have played them ever since the beginning of 1992 and often during their encores.

Baba O'Riley was written by Pete Townshend of The Who for their album, *Who's next* (Polydor '71). The song was inspired by the music of Terry Riley, a pioneer of minimal music. Townshend has always been one of Vedder's biggest idols. 'I just kind of came to this realization today that Pete Townshend was probably more of a father to me than anybody,' he told *Melody Maker* in 1992. 'And yet I never sent him a Father's Day card. I feel pretty guilty about that.' That same year he confessed to *Rock Power* magazine that when he was thirteen the Who's *Quadrophenia* album saved his life. 'I thought it was so amazing that Pete Townshend, this guy who lived thousand of miles away in another country, could totally explain my life. It was really intense, and obviously I wasn't the only one who felt that way.'

Rockin' in the free world is the key-song on Neil Young's *Freedom* album (Reprise '89) which deals with decay, poverty, crime, addiction and self-destruction of the urban surroundings of the songs' characters. Young's basic guitar style and legendary truculence have become an inspiration for the new generation of American bands. Both songs on the *Singles*-soundtrack have been inspired by Young according to Jeff. Pearl Jam talk about the 'Godfather of Grunge' in awe. Mike told *Guitar World*, 'I'd never felt that sort of energy before. The first time we played *Rockin' in the free world* on stage with him it was like, 'What is this tremendous heat that's hitting me right now?' I felt like I was drugged out of my skull every time we played with him.'

Vedder tends to change a word here and there in the original lyrics. He finishes *Baba O'Riley* with: 'We're all wasted' instead of Townshend's, 'They're all wasted.' In *Rockin' in the free world* he often replaces the words: woman, homeless (man) and (styrofoam) boxes by girl, colored and garbage (in that same order).



Photograph taken at Rotterdam (1993) by Herman Nijhof

A little cover story for you

Baba O'Riley

- Words and music by Pete Townshend -

Out here in the fields, I fight for my meals
I get my back into my living
I don't need to fight, to prove I'm right
I don't need to be forgiven

Don't cry, don't raise your eye
It's only teenage wasteland

Sally, take my hand
Well travel South, 'cross land
Put out the fire and don't look past my shoulder

The Exodus is here
The happy ones are near
Let's get together before we get much older

Teenage wasteland
It's only teenage wasteland
Teenage wasteland
(It's only) teenage wasteland
They're all wasted!

Keep on rockin' in the free world

- Words and music by Neil Young -

There's colors on the street, red, white and blue
People shufflin' their feet, people sleepin' in their shoes
But there's a warnin' sign on the road ahead
There's a lot of people sayin' we'd be better off dead
Don't feel like Satan but I am to them
So I try to forget it anyway I can

(Chorus:)

Keep on rockin' in the free world
Keep on rockin' in the free world
Keep on rockin' in the free world
Keep on rockin' in the free world

I see a woman in the night with a baby in her hand
Under an old street light near a garbage can
Now, she's put the kid away and she's gone to get a hit
She hates her life and what she's done to it
That's one more kid that'll never go to school,
Never get to fall in love, never get to be cool

(Chorus)

We got a thousand points of light for the homeless man
We got a kinder, gentler, machine gun hand
We've got department stores and toilet paper
Got styrofoam boxes for the ozone layer
Got a man of the people says keep hope alive
Got fuel to burn, got roads to drive

(Chorus)

(The words printed are the official words to the original versions. To quote Guns n' Roses: Do yourself a favor and go find the originals!)



Green River

7"

ICP 01	Together We'll Never/Ain't Nothing To Do	(green vinyl, 800 copies)	1986
ICP 01	Together We'll Never/Ain't Nothing To Do	(black vinyl)	1986

12"

SP11	Dry As A Bone	(EP, first 2000 with yellow inserts, later with pink)	1987
SP15	Rehab Doll	(green vinyl, 1000 copies)	1988
SP15	Rehab Doll	(black vinyl)	1988

albums

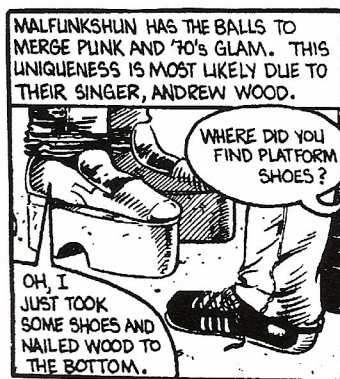
HMS031	Come On Down	(green vinyl)	1985
HMS031	Come On Down	(black vinyl)	1985
SP 11a/b	Green River	(CD/cassette reissue of SP11/SP15 plus 3 bonus)	1988

cassettes

SP 15a	Rehab Doll	(EP cassette with bonus track <i>Queen Bitch</i>)	1988
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compilations

C/Z 001	Deep Six	(limited edition of 2000 vinyl, incl. <i>10,000 Things</i> and <i>Your Own Best Friend</i>)	1986
SP25	Sup Pop 200	(3 x 12", limited edition of 5000, incl. <i>Hangin' Tree</i>)	1988
SP25a	Sup Pop 200	(as above, CD)	1988
C/Z 012	Another Pyrrhic Victory	(incl. <i>Bazaar</i> and <i>Away In A Manger</i>)	1989
SP153	Afternoon Delight	(incl. <i>Baby Takes</i>)	1992



Mother Love Bone

CD-singles

CDP 348	This Is Shangrila	(promo CD with mini poster)	1990
CDP 763	Stardog Champion	(promo CD in digi-pack sleeve)	1992

CDs

SR 839011-2	Shine	(EP)	1989
SR 843191-2	Apple		1990
314512884-2	Mother Love Bone	(double CD, incl. all songs and <i>Lady Godiva Blues</i> (demo), repackaged)	1992

Temple Of The Dog

7"

AM 0091 Hunger Strike/All Night Thing (picture disc single, also as a cassette single) UK 1992

12"

AMYDJ 0091 Hunger Strike/Your Saviour/All Night Thing (promo in black sleeve) UK 1992

AMY 0091 Hunger Strike/Your Saviour/All Night Thing (picture sleeve with poster) UK 1992

75021 7533-1 Pushin Forward Back/Hunger Strike/Your Saviour (promo in picture sleeve) USA 1992

CD-singles

AMCD 0091 Hunger Strike/Your Saviour/All Night Thing (digi-pack) UK 1992

AMCD 0091 Hunger Strike/Your Saviour/All Night Thing (normal package) UK 1992

AMCD 091 DJ Hunger Strike/Your Saviour/All Night Thing (digi-pack promo) UK 1992

AM 750217538 Hunger Strike (promo CD) USA 1991

AMCD 0113 Say Hello 2 Heaven (edit)/Say Hello 2 Heaven/Wooden Jesus UK 1992

AM 750217230 Say Hello 2 Heaven (edit)/Say Hello 2 Heaven (promo CD) USA 1991

CDs

395-350-2 Temple Of The Dog (with free poster) UK 1991

Brad

7"

659248-7 20th Century (Brendan mix)/Screen (promo) Holland 1993

12"

659248-6 20th Century (Brendan/21st century witch/'66 Chevelle mix)/Screen UK 1993

659248-6 20th Century (Brendan/'66 Chevelle/21st century witch mix)/Out of the dark (promo) USA 1993

cassette

53600 Shame ('Shame' promo cassette) 1993

CD-singles

659248-2 20th Century (3 mixes)/Screen 1993

XPCD 273 20th Century (promo CD-single) UK 1993

CDs

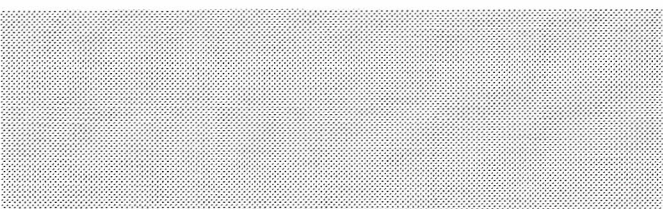
EPC 473596-2 Shame 1993

Drawing by Anton Pieck

'I'd rather be with an animal ...'

You all probably know Eddie Vedder is an fanatic supporter of various (political) organizations. Think of the Earth First tattoo on his leg and the band's appearances at Rock For Choice gigs. More recently Europe's MTV's Headbanger's Ball aired an item on Vedder's donation of signed goodies for a PeTA (People for the Ethical Treatment of Animals) competition. Vanessa Warwick mentioned Eddie supporting the organization and gave the viewers some information on it.

For those who didn't see the broadcast or those who want to know more about PeTA, I contacted the newly opened office in Amsterdam. Office Manager Annemiek de Waard gladly gave the following information:



PeTA

**PEOPLE FOR THE ETHICAL
TREATMENT OF ANIMALS**

PeTA are an international organization, whose goal is - on a nonprofit basis - to document and fight animal cruelty.

Founded in 1980 in the United States, People for the Ethical Treatment of Animals are now the largest and most influential animal rights organization in the world, with over half a million members. Some of PeTA's celebrity supporters include, k.d. lang, Chrissie Hynde, Michael Stipe, Belinda Carlisle, Paul McCartney and Eddie Vedder. Kim Basinger and Naomi Campbell (as well as other super models) have both starred in PeTA's worldwide 'Rather Go Naked Than Wear Fur' ad campaign which hit cities all around Europe earlier this year.

PeTA's campaigns target animal abuse in laboratories, in the fur and meat trades, and in the entertainment industry. Through undercover cruelty investigations, public events and demonstrations, litigation and award-winning

advertisements (PeTA's latest plans included using Kurt Cobain's image in anti-fur adverts above the words: You need fur like you need a hole in the head - ed.), PeTA have been able to document animal cruelty and often provide other animal rights groups worldwide with campaign materials. The organization coordinate international protests and pressure campaigns, encouraging the help of celebrity supporters to turn the tides of public, industrial and political attention.

PeTA, whose head European office is based in London have successfully stopped General Motors from using live animals in crash tests, L'Oréal from testing their cosmetic products on animals and major designers like Calvin Klein from designing with fur. PeTA do whatever is necessary to fight animal abuse, from going undercover in vivisection labs, to walking naked through the streets of capital cities on anti-fur demos, to staging rallies and multi-artist musical events like 'Rock Against Fur'.

For more information on how to become a supporter contact:

PeTA USA:

POBox 42516
Washington, DC
20015
USA

PeTA Europe:

POBox 3169
London NW6 2QF
England
(phone: 071-3720459)

POBox 701746
22017 Hamburg
Germany
(phone: 406-696-1375)

new office in Holland:

Falckstraat 15-II
1017 VV Amsterdam
Holland
(phone: 020-4207470)

Check out PeTA's Animal Times magazine with information on their latest victories, tips on how to be of any help, vegetarian recipes and lots, lots more.



PeTA aims at a cruelty-free world for all habitants!



To boot or not to boot...

by Markus Wawzyniak

Bootlegging is not a matter of black and white - it's mainly gray. It involves technology, legal issues, big bucks and ethics. This column is designated to shed some light on these topics. Mysteries will be explained and prejudices will be shown to be what they are - prejudices.

Eddie has pointed out at several occasions that the band doesn't mind fans taping their shows, as long as people stick to audio taping (no video). Rumor has it that Eddie himself is an eager tapper and Dave is a diligent collector of Pearl Jam bootlegs. During a show in Stockholm (6/25/92) Eddie intervened to protect a tapper from security. This however, raises the question why Pearl Jam doesn't officially allow audio equipment into their shows. Venue entrances frequently bear the infamous sign "Absolutely NO cameras or recorders". The security staff, which is usually recruited locally, often refuses to admit people with recorders and people caught taping have their tapes taken away. So, if not officially allowing taping, why doesn't Pearl Jam at least educate the local security crew. These guys often enjoy their 3 hours of power way too much anyway.

Bands such as The Grateful Dead, Phish and Metallica not only allow audio taping, but they also reserve seats for tapers. These seats are usually located right in front or behind the sound board where the sound is best. Concentrating the tapers in one section also insures that the noise from the audience is minimized, as tapers usually don't constantly scream out the name of their favorite band member or attempt to sing along to every song (whose lyrics they probably don't even know).

One of the most frequently heard comments is that a recording realized from within the audience can't sound good. Wrong! The concept of using a microphone to record music coming from speakers is most impressively displayed

on "The Trinity Sessions" by the Cowboy Junkies. Here the (monitors of the) band members were arranged in a half circle around a Calrec Ambisonic microphone which directly fed a digital R-DAT recorder. The results are simply amazing.

To tape a live show, however, two limiting factors have to be considered: size and cost of the equipment (microphone and recorder). High quality microphones, for example by Nakamichi or AKG, are rather bulky and also require an external power supply. On top of that the price for one of them can easily exceed \$1000 (the real sound enthusiast uses two mics, of course). Assuming that this is beyond the financial capabilities of 99.9% of our readers and that the days where one can freely haul a car battery into a Pearl Jam concert are yet to come, we will simply not pursue this direction.

Fortunately, there are smaller and cheaper alternatives. Little microphones can be found from \$20 to around \$300. Portable recorders start at \$50 and can cost as much as several thousand dollars. Excellent quality recordings can be realized for \$500 - \$1000. I like to call them WYHIWYG - "What You Hear Is What You Get". And what can be more exciting than reliving the magic of a show over and over.

In the next issue we will focus on the technical aspects of taping, such as specialty microphones and analog vs. digital recorders. So keep those letters with questions, comments and suggestions coming (to the US address please or mail me: Release@tamu.edu)...



Dian Fielding

1823 Listowell Cr.,
Pickering, ON L1V 2Y2
Canada

Anyone who wants to share a PJ
experience (or the music), feel free
to write.

Jessica Piek

G. v/d Veenlaan 226
2552 WN Den Haag
Holland

I would like to correspond with Pearl
Jam fans all over the world.

Michelle Moceruk

P.O. Box 844
Park Ridge, IL, 60068
U.S.A.

Swop PJ audio and video.

Release

You can reach us at the addresses in
the colophon.

Lovers of Pearl Jam unite! I feel we are drawn **together** by
more than a love of great music. I have a strong identification
with the themes in these beautiful songs. Do you? Want to
talk about it? Also anyone having dreams about the band?
Please send them to me for possible compilation,
anonymous, not for profit, just to share and connect with
eachother. Write me!

Angel ramblings

P.O. Box 161
Morris, Illinois 60450-0161
USA

Erik Engenes

Songdalsvn 103
4645 Nodeland
Norway

I wish to correspond with other PJ
crazies and anyone with recordings.

Alessia Tipa

Via Mignone 21/2
17100 Savona
Italy

I would like to trade PJ
recordings and correspond.

I would like to thank my parents for their
support and patience. PJ does not only
make noise dad!
Ramon

Valesca van Velzen

Vermerestraat 5
4527 BC Aardenburg
Holland

Who wants to correspond with me
about PJ?

Mark van Adrichem

Georgehegelstraat 7
3076 RE Rotterdam
Holland

Swop PJ material and correspond.

Tony Nys

Antwerpse steenweg 105
9140 Tielrode
Belgium

Swop Pearl Jam audio and
video.

Ellen de Wit

Nedereindseweg 445
3437 PL Nieuwegein
Holland

Correspond and trade
PJ-goodies with other
fans.

Photos:

CPL

P.O. Box 852186
Mesquite, TX 75185
USA

We forgot to thank Jayne Chalmers for
promotion work she did in Scotland. Have a
good time in the USA and let us know where
you live!

For order addresses on
the other photos write or
mail to Release.



RELEASE

an international fanzine for Pearl Jam fans

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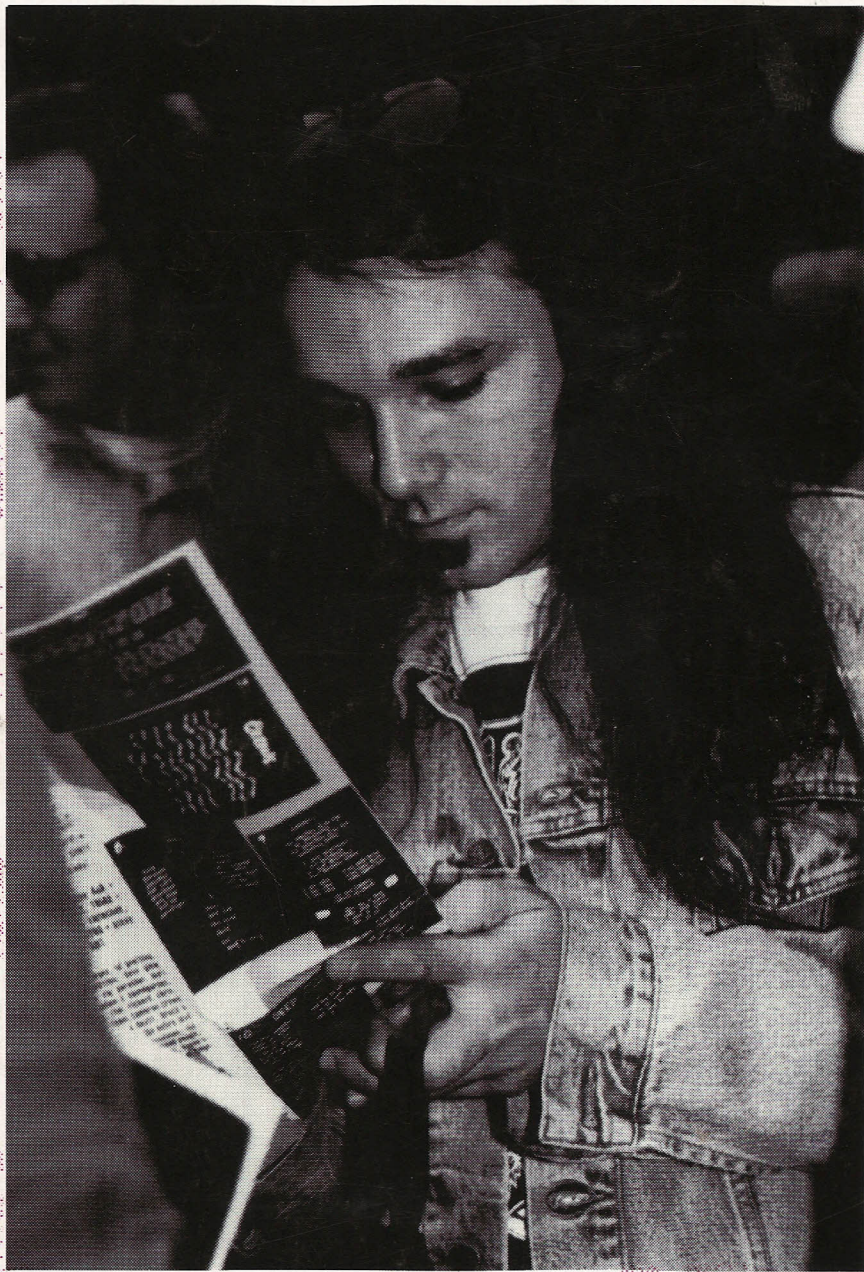
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USA

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a Coupon-response international.



at age _____ this - teen.
to this _____ ver - y day.

ex - cept

These scans from Release Magazine are brought to you by Frank Meeuwsen.

I am a longtime Pearl Jam fan and was looking for a way to give back to the community after receiving so much from fans from all over the world. From their personal stories to their concertreviews, photos, videos, bootlegs, tapetrees, listeningparties and some great friendships. The Pearl Jam Fancommunity is a great family and I am happy to be part of it.

This is my tiny fraction of giving something back. I own the originals of these magazines and got the approval of the original editor, Ramon Giorgi, to scan and distribute these magazine online. What better moment to scan and share these magazines when the documentary PJ20 hits the theaters?

You can view the magazines online or you can download them and share them among your friends. Please do so. Share this Pearl Jam history with anyone interested. It is through sharing our knowledge and our history how we all benefit and get better.

Thanks for reading, keep jamming

Frank Meeuwsen

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